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**Los personajes literarios ingleses de Fernando Pessoa: estudio crítico y
valoración de personalidades y textos**

MEMORIA PARA OPTAR AL GRADO DE DOCTORA

PRESENTADA POR

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Director

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DE PERSONALIDADES Y TEXTOS**

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SEPTIEMBRE 2015

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PREFACE

I read Fernando Pessoa for the first time early in my adolescence or perhaps not so early considering I was brought-up in Lisbon. I was about fifteen years old when Pessoa's *Mensagem* (1935) and a few loose texts signed by the Portuguese heteronyms were presented to me during my secondary studies in the Portuguese capital. I must admit, with some embarrassment, that these texts did not hold my interest at that time; Pessoa was for me just 'a great Portuguese Poet of the twentieth century'. It was not until I left Lisbon (with great sorrow) and began my university studies in Madrid, that Pessoa, his generation, his texts and his heteronyms were properly introduced to me at Universidad Complutense de Madrid by Professor Denis Canellas de Castro Duarte in his course 'Literatura Portuguesa del Siglo XX'. After reading and rereading *Ode Triunfal* (1914), Álvaro de Campos became my greatest companion during those first university years. I found in Bernardo Soares' *Livro do Desassossego* —a book I kept for years on my night table— console for the *saudade* I felt for the country that saw me grow. Soares eased my nostalgia and brought Lisbon, its people, *O Cais das Colunas* and most importantly, the Portuguese language, to me all the way from Portugal to Spain.

As I advanced through the academic path, I was always fully determined to keep reading and investigating Pessoa and his legacy. To my astonishment I soon found out that the Portuguese Poet was, like myself, bilingual and that he wrote texts both in English and Portuguese. I discovered in Fernando Pessoa a “brother in sentiment” —as Álvaro de Campos discovered in Walt Whitman—; I too had been raised away from my home country in an English school, and soon came to admire all languages and cultures (Spanish, English and Portuguese) that life circumstances had put in my path. When away from Spain, I write in Spanish; when away from Portugal, I write in Portuguese, as if the use of each language did not depend on my state of feeling, but on the nostalgia felt when being far away from the language itself. I have been questioned in several occasions throughout my life, in which language I think. This question was hard to answer as a child or adolescent, when trilingualism may cause a slight displacement in our understanding of ourselves. Nowadays, I simply answer: “I think and feel in the three languages at the same level, it only depends on my surroundings, I *am* and my thought *is* the same always”. One could wonder what Fernando Pessoa would have answered if asked this same question. What we do know is he enriched Portuguese language and literature and gave Portugal one of the greatest poets and thinkers the twentieth century has given the world of literature. Pessoa did state through the voice of Bernardo Soares “a minha pátria é a língua Portuguesa”, and this must never be disregarded when approaching the study of his life or works. Nevertheless, Pessoa was bilingual and he did indeed express himself using the English language. Pessoa’s literary universe includes as well a great number of texts and poetic anthologies written in English language and literary characters which wrote or were planned to produce English texts. Pessoa’s poetry and texts written in English language are not mentioned

or included in the syllabuses of literary courses in Portuguese high schools. Moreover, Pessoa's English works and English writing literary characters are still greatly unknown in and out of Portugal. When I presented a paper focusing on Alexander Search and his poetry in the 'Alternative Modernisms' International Conference at Cardiff University in May 2011, to my astonishment I was asked by some of the attending international intrigued scholars, if the English poems were published and how could they have access to those works. On a further note, at a seminar dedicated to Fernando Pessoa's heteronyms which took place in Lisbon also in 2011, I asked one of the professors — after he extensively analysed the different literary characteristics of Pessoa's Portuguese heteronyms and their texts— if the English poetry signed by Alexander Search and written during Pessoa's youth could be considered as having those same literary characteristics¹. The Professor's answer was simply that Pessoa's English poetry was 'minor poetry'. Far from discouraging, these comments and the ardent interest Alexander Search's poetry raises among international scholars when introduced in conferences, the undertaking of the present study seemed necessary.

¹ See Part IV – Chapter 4.2.

PREVIOUS INDICATIONS

All the images (figures) used in this study are either from the digitalized copy of Pessoa's Archive from Biblioteca Nacional de Portugal (BNP/E3 Pessoa, Fernando); or from Pessoa's personal library (on-line) found at Casa Fernando Pessoa, Lisbon.

When the texts used in this study have been previously edited and published the edition is always indicated. My translation into English of some of the texts or extracts is sometimes included.

The texts that have been transcribed by María Colom Jiménez (MCJ) from the original manuscripts are also indicated. No grammatical, spelling or punctuation changes have been made over the originals. The following norms have been followed for the text transcription or translation:

MCJ — María Colom Jiménez.

BNP— Biblioteca Nacional de Portugal.

(...)— Space left blank by Pessoa on the original.

[...] — Illegible word(s).

[?] — word(s) of doubtful reading.

... — Sentences or paragraphs not transcribed because the text is used for illustrative purposes only.

A mis padres, Ernesto y María Antonia,

a mi hermano, Ernesto, y

a Paulo

CONTENTS

INTRODUCTION	21
PART I. REASSESSING FERNANDO PESSOA'S FIRST CONTACTS WITH THE ENGLISH-SPEAKING WORLD/ CULTURE	47
1.1. FERNANDO PESSOA'S BRITISH EDUCATION: MAPPING THE AUTHOR'S YEARS OF SCHOOLING IN DURBAN (SOUTH AFRICA)	54
1.2. PESSOA'S READINGS IN DURBAN	77
1.2.1. Pessoa's Readings for Exam Preparation and Comments on his Reading Diaries	84
1.3. SKETCHES OF POSSIBLE (ANGLO-AMERICAN) LITERARY INFLUENCES	92
1.3.1. <i>35 Sonnets, Epithalamium</i> and <i>Antinous</i> : Pessoa's Readings of Shakespeare and other Elizabethan Authors	93
1.3.2. Introducing a Comparative Approach to Pessoa's Readings of Walt Whitman	103
1.4. REASSESSING FERNANDO PESSOA'S BILINGUALISM	109
PART II. FERNANDO PESSOA'S ENGLISH FICTIONAL CHARACTERS: THE BEGININGS OF THE HETERONYMIC ARTISTIC AESTHETIC	129
2.1. FERNANDO PESSOA'S TENDENCY TOWARDS LITERARY DEPERSONALISATION AND CREATION OF FICTIONAL LITERARY CHARACTERS: REVISING PESSOA'S OWN STATEMENTS ON THE MATTER	139
2.1.1. Pessoa's English Drama in <i>People: Ultimus Joculatorum</i> and <i>The Transformation Book</i> or <i>Book of Tasks</i>	154

2.2.	FERNANDO PESSOA'S ENGLISH-WRITING LITERARY CHARACTERS, PORTUGUESE OR ENGLISH BILINGUAL TRANSLATORS AND THEIR TEXTS	159
2.2.1.	English Poets	159
2.2.2.	English Essayists and Other Works in Prose	168
2.2.3.	Short Story Fictional Authors	188
2.2.4.	Bilingual Translators	199

PART III. ENGLISH TREASURES: REASSESMENT, COMMENTARY AND ANALYSIS OF THE TEXTS WRITTEN BY PESSOA'S ENGLISH FICTIONAL CHARACTERS

211

3.1.	POEMS AND PREFACES TO POETIC ANTHOLOGIES	218
3.2	ESSAY AND OTHER PROSE WRITINGS	232
3.3	SHORT STORIES AND PLAYS	254
3.4.	SOME UNSIGNED, UNDATED AND UNPUBLISHED ENGLISH VERSES	260

PART IV. "AS TO THE SONGS HE SANG, THEY WERE FUEL IN WINTER WEATHER": CHARLES ROBERT ANON AND ALEXANDER SEARCH PESSOA'S YOUTH COMPANIONS

267

4.1.	CHARLES ROBERT ANON	277
4.1.1.	Two Prose fragments signed by Charles Robert Anon	283
4.1.2.	Charles Robert Anon VS. Alexander Search or "C. R. Anon <i>id est</i> Alexander Search"?	285
4.2.	ALEXANDER SEARCH	289
4.2.1.	Alexander Search's Poetic Legacy	303
4.2.2.	Considerations on the Poetry Signed by Alexander Search	313

CONCLUSION	328
REFERENCES	336
APPENDIX	352
RESUMEN EN ESPAÑOL	354
SUMMARY IN ENGLISH	374
INDEXES	393
INDEX	395
INDEX OF ILLUSTRATIONS	401

Muito tenho já falado de poesia e, no entanto, quando teria eu dito o essencial? Sempre que leio um poeta com a intenção de o estudar ou compreender, sinto que mais se arreiga em mim a convicção de que é impossível reduzir a categorias lógicas a essência da poesia.

JOÃO GASPAR SIMÕES

INTRODUCTION

Recordo-me de que uma vez, nos tempos do 'Orpheu', disse a Mário de Sá-Carneiro: "V. É europeu e civilizado, salvo em uma coisa, e nessa V. é vítima da educação portuguesa. V. admira Paris, admira as grandes cidades. Se V. tivesse sido educado no estrangeiro, e sob o influxo de uma grande cultura europeia, como eu, não daria pelas grandes cidades. Estavam todas dentro de si."
Pessoa, *O Provincianismo Português* 1928.

All of whom dare to adventure inside Fernando Pessoa's literary universe, whether it should be for the simple pleasure of reading his poems or in order to write a Ph. D dissertation—in the present case both inquisitiveness are combined—soon become aware of the productivity and immense literary output of the Portuguese author.

Pessoa left behind a trunk stuffed with manuscripts and when researchers laid their hands on it, they discovered that it contained poetry, prose, literary criticism, philosophical remarks, mysticism, astrology, aesthetics, morals, psychology, lists of projected books, writings for a commerce periodical, a guide to Lisbon and much more. According to the official count there are in all 27, 543 documents that make up the Pessoa archive. (Kotowicz 2008: 12)

Although Fernando Pessoa might have taken perhaps longer than other modernist writers to stand out as a leading figure in a prominent position inside the literary context of the twentieth century, he has become in his life as well as in his arte by now an

emblem of the Modern individual and of the literary context of the century: “his invention of heteronyms, or alter egos, poets of his own creation who conducted a poetic drama in people, has found a response in the anxieties of the twentieth century (...)” (Howes in. *A Galaxy of Poets* 1985: 37), or as Pessoa stated by the hand of Bernardo Soares: “Um dia talvez compreendam que cumpri, como nenhum outro, o meu dever-nato de intérprete de uma parte do nosso século” (Soares *L.D.* 2014: 220). Pessoa is, as Hernâni Cidade once wrote when characterizing Álvaro de Campos, a “creature of our century” (*criatura do nosso século*):

É Álvaro de Campos? Esse é bem criatura do nosso século, trepidante, confuso, contraditório, *blasé* de mil experiencias desconstruídas, inquieto nas barafundas das apressadas certezas, em conflito, quanto na deliquescência das dúvidas angustiantes, capaz da veemência gritante da ‘Ode Marítima’, tanto como abandonos sonâmbulos, ora delirando na vertigem dos ruídos, dos silvos, no emaranhado das linhas, na crepitação coruscante das luzes, ora calmo no êxtase da prece religiosa (...). (Cidade 1958: 239-240).

Fernando Pessoa is one of the most interesting figures in the history of universal literature, “leer hoy a Pessoa es (sigue siendo) una necesidad y una aventura: un riesgo necesario” (Cuadrado 1996: 7), and perhaps Pessoa the man, the author, the translator, the editor, the orthonym, has given us (readers and critics) a never ending story when it comes to assembling and comprehending all the diverse and sometimes fragmented pieces of his imaginary world.

Pessoa, intelectual contemporáneo del desarrollo y difusión del psicoanálisis, y poeta «moderno» obsesionado por la justificación de su «trabajo» y del resultado del mismo en una sociedad en la que el Arte debe ganarse a cada instante un sentido sistemáticamente cuestionado, constantemente se interroga y minuciosamente se interpreta pretendiendo explicarse. (Cuadrado 1996: 13)

One should stop to consider how many international acclaimed authors have been able to enclose such diverse characteristics both in their work and persona. How many have been able to express themselves in more than one language at a time, Portuguese, English, French and Spanish? How many have written a substantial amount of texts using all literary genres?

De facto, o longo conto que foi a obra pessoana concilia três géneros: o narrativo, porque o criador conta longamente em prosa as suas personagens; o poético, porque em verso se exprimem; o dramático, porque (como Pessoa também escreveu) cada uma forma um drama, prosseguindo um monólogo que é também diálogo – consigo próprio e com as outras personagens do romance-drama-em-gente, por assim dizer. (Lopes 1990:17)

Pessoa also actively participated in the socio-political environment of his home country by writing essays of social, political and artistic opinion: *A Nova Poesia Portuguesa Sociologicamente Considerada* (1912), *A Opinião Pública* (1915), *O Banqueiro Anarquista* (1922), *O Interregno: Defesa e Justificação da Ditadura Militar em Portugal* (1928), among many others: “A República veio muito cedo. Não é que o partido republicano estivesse mal organizado; se o estivesse não teria vencido (...) o que o partido republicano não estava é suficientemente nacionalizado. Era insuficientemente português, posto que insuficientemente republicano”.² One cannot put agree with António Costa Pinto when he states:

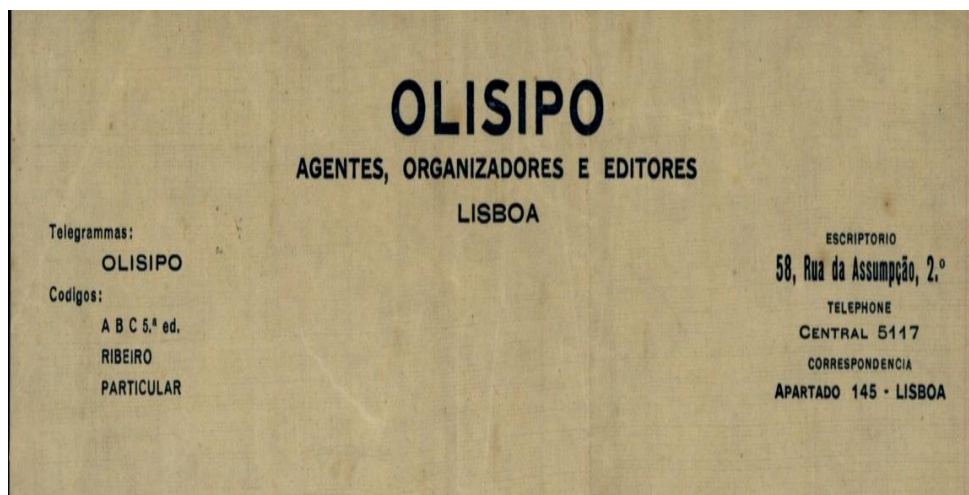
Like many other thinkers and writers of his generation, Pessoa meditated obsessively on the accelerated process of political and social change which characterized the beginning of the twentieth century, seeking an alternative to the ‘decadence’ and ‘denationalization’ of the present in a redeeming synthesis of the ‘past’ and ‘future’. (Pinto 1996: 345)

² Text nº 19 in *Fernando Pessoa, Da República (1910-1935)*. Joel Serra, ed. Lisboa: Ática, 1978.

How many authors have participated in various reviews—*A Águia* (1912), *Orpheu* (1915), *Athena* (1924), *Revista de Comércio e Contabilidade* (1926), *Presença* (1927)—, having as well funded and edited their own reviews *Orpheu* (1915)? Pessoa also funded his own publishing companies: *Empresa Íbis* and *Olisipo*:



(Fig. 1: BNP/E3 1-100)



(Fig. 2: BNP/E3 20-79^v)

At present, eighty years after his death, there is no need to mention or enumerate the amount of projects (literary and *alia*) which the author undertook or planned to embark on during his life. Nevertheless, the most important question which still arises most

critics attention is how many authors have been able to create fictional persons, or using Pessoa's own words "individualidade completa"³—literary personalities or characters, semi-heteronyms and heteronyms—so perfectly characterized that they stand out for themselves psychologically and artistically?

He was probably the first to subject the notion of 'I' to such radical scrutiny. How many am I? Am I the subject or the object of speech? Is there a real author? We are multiple, incoherent and contradictory. A unified identity, a definable personality or subjectivity is an illusion. Today would be recognized as a postmodernist program and one could thus claim that Pessoa anticipated certain philosophical debates by more than half a century. (Kotowicz 2008: 16)

Fernando Pessoa's *unidade* and *diversidade*, as denominated by Jacinto do Prado Coelho (2007), or Pessoa's "(...) questão da heteronymia (...)" (*Teoria da Heteronímia*: 11)⁴, make this writer, as he was not merely a poet, one of the most complex personalities existing in the literary canon of the twentieth century. As José Augusto Seabra explains in *Fernando Pessoa e a Europa do Século XX*:

No âmago da crise generalizada das linguagens, que abalou os fundamentos mesmo das várias formas de pensar, fazer e agir do nosso século – da filosofia, às ciências exactas e humanas, da literaturas às mais diversas artes, das ideologias à política – a obra de Fernando Pessoa na sua dispersão

³ Pessoa, Fernando, *Tábua Bibliográfica* in *Presença*, nº 17. Coimbra: December. 1928: "O que Fernando Pessoa escreve pertence a duas categorias de obras, a que poderemos chamar ortónimas e heterónimas. Não se poderá dizer que são anónimas e pseudónimas, porque deveras o não são. A obra pseudónima é do autor em sua pessoa, salvo no nome que assina; a heterónima é do autor fora de sua pessoa, é de uma individualidade completa fabricada por ele, como seriam os dizeres de qualquer personagem de qualquer drama seu." (MCJ italics)

⁴ "A questão da heteronímia" is a term used by Cabral Martins and Zenith in their introduction to *Teoria da Heteronímia* (2012):

A questão da heteronímia é a mais importante de todas as que a arte de Pessoa põe em jogo, aquela que sobredetermina tudo o que escreveu, em todas as circunstâncias e a todos os títulos, e isso desde o começo do seu interesse pela literatura – como detalhadamente o expõe a «Tábua» aqui publicada. De resto é significativo que a carta a Adolfo Casais Monteiro, em 13-1-1935, testemunho final deixado por Pessoa aos seus leitores futuros, trate de pouco mais, em toda a sua extensão, que de uma apresentação do processo heteronímico, com os retratos e as singularidades dos heterónimos. (Martins and Zenith 2012: 11).

arquitectual, repercutiu e multiplicou até à exaustão as contradições dos discursos dominantes na grande viagem da Modernidade. (Seabra 1991: 133-143)

This author's universe, which is "The Whole Universe of Things" (*Todo o Universo das Cousas*)⁵, the real, the imaginary or even the feigned, serve as perfect reference to recognize the canon of Modern and even Postmodern poetry and literary imaginary, still influencing poets in and out of Portugal today. As J. B. Martinho states when analysing the outcome of modern and contemporary Portuguese Poetry:

A sombra de Pessoa domina, com efeito, a poesia portuguesa desde o *Orpheu* até ao fim da década de 50, e o estudo da produção dos anos 60 e 70 não deixará, certamente, de assinalar a persistência de uma presença que a *Leitura* mitificante dos últimos anos não veio senão tornar mais explícita. E se mesmo a poesia «mais afastada» (de Pessoa) pelo espírito, como lembra Eduardo Lourenço, se não processa no desconhecimento dos seus efeitos, da sua projecção avassaladora, é porque a grandeza, a superioridade de Pessoa está fora de dúvida, e o que se faça terá que a tomar, necessariamente, como ponto de referência. Um ponto de referência, que, hoje, no que já foi chamado o começo da "era pessoana da cultura portuguesa", "tutela", quer queiramos quer não, "a existência do homem, da cultura e da pátria de Portugal". (Martinho 1983: 158-159)

Clearly, Fernando Pessoa's literary ambitions and intellectual anxieties know no frontiers, "Like T.S. Eliot, with whom he's often compared, his intellectual sympathies are international while his sources of feeling and identification are essentially national, even parochially so, as in "Ode Marítima"" (Honig, in. *The Man Who Never Was*: 157). As Cuadrado wonderfully summarizes, we stand before a "poet multiplied in poets", a poet which by embracing in entirety both the unity and diversity of the individual became "the characteristic mark of the adventure of Modernity":

Pessoa, poeta multiplicado en poetas que, contradiciéndose y contradiciéndolo dramáticamente, dialécticamente lo dicen y lo afirman.

⁵ Reference to Álvaro de Campos' poem 'Exaltação de Walt Whitman', (in Lopes 1970: 117).

Caeiro, Reis, Campos, Mora, Soares, C. Pacheco... Y los varios Pessoa (s): el Pessoa simbolista-verlainiano de «Saudade dada»; el Pessoa decadentista-saudosista (*paulista* o *paúllico*) de «Impressões do Crepúsculo»; el cubista (*interseccionista*) de «Chuva Oblíqua»; el poeta tradicional de las Quadras ao Gosto Popular; el sebastianista-heráldico de Mensagem; el poeta excepcionalmente erótico (obsceno, diría –dijo- él), y en lengua inglesa, de «Antinous» o «Epithalamium»; el traductor de Poe y otro poetas de expresión inglesa sobre todo. ¿Algo más? Sí, evidentemente: el fugaz dramaturgo Shakespeariano y simbolista de O Marinheiro; el narrador de O Banqueiro Anarquista o de A Very Original Dinner; el traductor y estudioso de textos esotéricos y teosóficos; el polemista literario y político y moral; el introductor de las vanguardias intelectuales y artísticas Europeas en Portugal; el animador de las mejores revistas portuguesas de su tiempo, y director él mismo de dos de ellas. En pocas y ajenas palabras: Pessoa uno y diverso, el eterno viajero, el desconocido de sí mismo, el poeta esencial de una «tradición de la ruptura» que ha sido marca característica de la aventura de la Modernidad. (Cuadrado 1996: 21-22)

Octavio Paz wrote in his essay, *Unknown to Himself* (1962), “poets don’t have biographies. Their work is their biography. Pessoa, who always doubted the reality of this world, would readily approve if I were to go straight to his poems, forgetting the incidents and accidents of his early life”, and continued making reference to the Portuguese author, “Nothing in his life is surprising – nothing, except his poems. I do not think his ‘case history’ – one must resign oneself to using that unpleasant term – explains them; I think that, in the light of his poems, his ‘case history’ ceases to be one” (in. *A Century Pessoa* 1995: 3). However, one is struck by curiosity when discovering that this essentially Portuguese poet wrote a considerable amount of poems and other writings using the English language and that he never stopped writing in the language which profoundly marked his childhood and youth. Even when taking Octavio Paz’s advice and going directly to the poems themselves, one finds that Fernando Pessoa’s life circumstances *did* cause influence upon his character and personality, and therefore also caused an overwhelming effect upon his literary inquisitiveness and production, as this dissertation means to re-examine. In a letter to João Gaspar Simões (11 December 1931)

Pessoa explained the different methods a literary critic should follow when approaching the study of a poet and his works:

Depois destas concretizações, ou coisa parecida, desejo regressar (se ainda tiver cabeça, pois já estou cansado) a um ponto metodológico. A meu ver (cá estão as três palavras outra vez), a função do crítico deve concentrar-se em três pontos: (1) estudar o artista exclusivamente como artista, e não fazendo entrar no estudo mais do homem que o que seja rigorosamente preciso para explicar o artista; (2) buscar o que podemos chamar a *explicação central* do artista (tipo lírico, tipo dramático, tipo lírico elegíaco, tipo dramático poético, etc.); (3) compreendendo a essencial inexplicabilidade da alma humana, cercar estes estudos e estas buscas de uma leve aura poética de desentendimento. Este terceiro ponto tem talvez qualquer coisa de diplomático, mas até com verdade, meu querido Gaspar Simões, há que haver diplomacia. (*Textos de Crítica e de Intervenção* 1980: 175)

Pessoa states in point (1): “study the artist exclusively as an artist, and do not include in the study more of the man than what is rigorously necessary to explain the artist”. Some of the biographical circumstances of Pessoa’s youth and adolescence seem to be “rigorously necessary to explain the artist”, especially if the case study is focused on the Portuguese poet’s English literary works. The lack of biographical information during the first decades after Pessoa’s death, could have brought about the idea that not much of the author’s biographical circumstance was important, mattered or had any influence upon his literary production. As a man, he was thought not to have really existed. These early statements are far from being exact, and now, after numerous studies have shed light upon Pessoa’s life facts, we are aware that his life was indeed, as the critic Ángel Crespo affirms, “one of the most secret, intriguing and exemplary” lives of the twentieth century:

Aunque se haya dicho hace años, y en más de una ocasión, que Fernando Pessoa no tuvo biografía, e incluso se le haya querido definir como «el hombre que nunca existió» cierto es que el ininterrumpido avance en el conocimiento de su asombroso legado literario inédito ha venido

demostrando que sí la tuvo y que fue una de las más secretas, intrigantes y ejemplares de nuestro siglo. (Crespo 1988: 7)

Most of the literary projects signed under his own name, Pessoa himself (not Pessoa as orthonym), some of which were found and published posthumously, as is the case of *The Mad Fiddler* (poetry) or *Erostratus* (essay), were written using the English language. Despite Fernando Pessoa's numerous attempts to publish his English writing outside of Portugal, most of his (English) texts were discovered and published posthumously, as Richard Zenith helps confirm:

Still another peculiarity – this one a complete secret – was that Pessoa's death marked the birth of a far larger writer than anyone had imagined. It was a slow birth that began only in the 1940s, when Pessoa's posthumous editors opened up the now legendary trunk in which the author had deposited his legacy to the world: twenty-nine notebooks and thousands upon thousands of manuscript sheets containing unpublished poems, unfinished plays and short stories, translations, linguistic analyses, horoscopes, and nonfiction on a dizzying array of topics – from alchemy to the Kabbala to American millionaires, from “Five Dialogues on Tyranny” to “A Defence of Indiscipline,” from Julian the Apostate to Mahatma Gandhi. (Zenith, *Selected Prose* 2001: xii)

The term ‘orthonym’ may have an unclear significance in the case of Fernando Pessoa's English writings, as some critics have considered the author's writing in English language as one more case of literary depersonalization or as being one more of the author's multiple masks. This study does not consider the usage of the English language in Pessoa as being simply one more mask, but, on the contrary, it sustains that the English-written literary universe created by the author in his adolescence represents a pre-heteronymic conception by the coming together of different personalities and texts. This study considers *orthonym* in opposition to *heteronym* in the English texts as well (real name/invented name). Thus, in Pessoa's English writings one finds, on the one hand, literary characters (pre-heteronyms) and on the other hand, Fernando Pessoa

orthonym when inserted into that dialogical game as in the case of the text *Ultimus Joculatorum*, or Pessoa, himself as the signing author of his adult poetry written in English: *35 Sonnets*, *The Mad Fiddler* etc. As explained in the study *Teoria da Heteronímia* (2012) the term orthonym is used by Pessoa to insert himself in a complex map of reality in which he coexists with his heteronyms:

O que significa «heterónimo»? Não é um nome falso por oposição a um nome verdadeiro (pseudónimo / autónimo). É antes o nome de um outro por oposição ao nome próprio (heterónimo / ortónimo). Assim passam o nome inventado e o nome verdadeiro a coexistir no plano complexo de uma realidade que os inclui a ambos, o inventado ganhando realidade, e o verdadeiro parecendo ficcionalizar-se. (Martins and Zenith 2012: 19)

Portanto, à luz desta definição do autor em função da sua obra, há uma diferença óbvia entre Pessoa e o «ortónimo» Fernando Pessoa: o primeiro é um autor, o segundo o nome de um autor. Pessoa é um autor que se distingue daqueles autores que pela sua mão assinam, e se distingue mesmo de um deles que usa o seu nome próprio. (ca. 21)

Quando percebemos que Fernando Pessoa se coloca no mesmo plano que os heterónimos, essa mesma posição do «eu» com o seu próprio nome manifesta, afinal, a sua inexistência como fonte de origem, a sua igual transformação em máscara – o que é aliás, sublinhado pelo étimo latino do nome Pessoa, persona, que significa máscara... Assim, a heteronímia consiste em experimentar múltiplos modos de construir o sujeito. *Cada heterónimo – ou até cada texto – é construção de um sujeito singular. E a leitura passa sempre por essa construção, dado que os textos provêm de vozes diferentes, e é preciso entender cada voz no seu registo próprio.* (ca. 28-29, MCJ italics)

Fernando Pessoa's first significant literary characters⁶, David Merrick and Lucas Merrick (1903); Sidney Parkinson Stool; Karl P. Effield (1903); William Jinks;

⁶Prior to the creation of English literary characters, other “*conhecidos inexistentes*” accompanied Pessoa since a very young age, namely: Chevalier de Pas, Eduardo Lança, Dr. Pancrácio and other fictional characters which took part in Pessoa's make-believe journals, *A Palavra* (1902) and *O Palrador* (1902-1905). Curiously, Pessoa's first Portuguese “*conhecidos inexistentes*” co-exist with the first English literary characters. As Teresa Rita Lopes explains:

No regresso a Durban, estas duas personalidades literárias, cidadãos da pátria língua portuguesa, Eduardo Lança e Dr. Pancrácio, vão coabitar com outras personalidades de língua inglesa: não só os mais conhecidos Alexander Search e Robert Anon, mas ainda com outro, esse por conhecer, que os reuniu num só caderno, David Merrick. (*Pessoa por Conhecer* Vol. I 1990: 96)

Professor Trochee; Professor Jones; Charles Robert Anon (1903) and, last but not least, Alexander Search (1906-1910), among others, all wrote or were created to write using the English language. This study will use the term ‘literary characters’ and not the term used by most Pessoa critics ‘literary personalities’—although both terms have been considered acceptable—, respecting Fernando Pessoa’s own nomenclature, as has been explained in detail by Richard Zenith and Fernando Cabral Martins in *Teoria da Heteronímia* after correctly transcribing the letter sent by Pessoa to João Gaspar Simões on 28-07-1932 (BNP/E3 114²-15-17):

O que significa «personagem literária»? De facto, no caso de Pessoa costuma falar-se de «personalidade literária». Esse estranho conceito tem a sua raiz num erro de transcrição da carta a João Gaspar Simões de 28-7-1932. Uma gralha repetida transformou Bernardo Soares em «personalidade literária», mas aquilo que se lê na carta de facto, é que «Bernardo Soares não é um heterónimo, mas uma personagem literária». (Martins and Zenith 2012: 22)

Pessoa never abandoned his literary projects in English⁷; he opened his own publishing company in 1921, *Olisipo*, and published *English Poems I-II* (which included *Antinous* and *Inscriptions*) and *English Poems III* (which included *Epithalamium*). Moreover, in order to publish his Portuguese poems in English, Pessoa created one of his British bilingual fictional translators: Thomas Crosse⁸. Furthermore, Pessoa’s Portuguese heteronym Vicente Guedes was attributed the translation of works

⁷ Pessoa tried for many years to get his English poetry published, with hopes of becoming an English poet. In these (English) collections he signed as Fernando Pessoa (himself), and these collections should not be considered productions by Pessoa’s orthonym. In 1915 Pessoa sent sixteen poems belonging to *The Mad Fiddler* to the English publishing company John Lane; In 1917 Pessoa sent the complete version of *The Mad Fiddler* to Constable & Company Ltd. In 1918 the Portuguese author published *Antinous* and *35 Sonnets* in the Portuguese typographer Monteiro & C.^a. *English Poems I-II* and *English Poems III* were published by Pessoa in his own publishing company, *Olisipo*, in 1921. Pessoa’s poem «Speel» was published in the Portuguese review *Contemporânea* in 1923. (in Zenith *Poesia Inglesa* 2007: 13-15)

⁸ Thomas Crosse was also attributed the translation of works of Portuguese authors to English. Namely: Antero de Quental, Cesário Verde, Mário de Sá-Carneiro and Almada Negreiros (Zenith, *Poesia Inglesa* 2007: 12).

from members of *Orpheu* with plans of publishing an ‘English Anthology’ of the *Orpheu* Generation in Pessoa’s *Empresa Íbis*. Curiously, as this study intends to analyse, most of Pessoa’s fictional characters were, like Pessoa himself, bilingual. In many occasions throughout his life, Pessoa tried to conquer the world of English letters by trying to get his works published in England: “Sir, with this letter I am sending you a small number of poems of mine, in English, which is possible you may feel disposed to publish (...)” (Pessoa, *Correspondência Inédita* 1996: 33). In addition to trying to get his English poems published abroad, Pessoa also planned to translate his works written in Portuguese into English for publication (see Fig. 3), as he expresses to his friend Adolfo Casais Monteiro: “Estou agora completando uma versão inteiramente remodelada do Banqueiro Anarquista; essa deve estar pronta em breve e conto, desde que esteja pronta, publicá-la imediatamente. Se assim fizer, traduzo imediatamente esse escrito para inglês, e vou ver se o posso publicar em Inglaterra. Tal qual deve ficar, tem probabilidades europeias” (Letter to Adolfo Casais Monteiro, 13 January 1935).

Moreover, in the lists Pessoa made of his works written in Portuguese for publication, one can find the inclusion of his own translations of English texts to Portuguese, intended for publication as well: “As traducções de Shakespeare, Poe e outros poetas inglezes e outros, devem ser publicadas em edições caras, ou em edições pagas, caras ou não, conforme o editor queira” (Fig. 3 MCJ transcription of an extract from BNP/E3 48B-34):

Plan of publishing books (in Portuguese) in small volumes,
of from 96 to 112 or 128 pages, at 5\$00. (Type-body may
be from interlined 8 to 12, according to the matter).

1. "Portugal", poemas.
 2. "Cancioneiro, Liv. I" (e seguintes, um livro por volume).
 3. "Poemas Completos de Alberto Caeiro, 1889-1915".
 4. "Odes de Ricardo Reis, Liv. I & V." (e seguintes assim).
 5. "Notas para a Recordação... por Alvaro de Campos".
 6. "Accessorios, Versos de Alvaro de Campos".
 7. "O Banqueiro Anarchista". (só?)
 8. "O Lago, e outros poemas".
 9. "Crypta, poemas". (os poemas de ordem occulta).
 10. Os contos Quaresma, um ou mais em cada volume, conforme.
 11. "O Interregno". (modificação definitiva e differente).
 12. Os contos extensos (um por volume, ou mais, conforme).
 13. Os contos pequenos (os que caibam, titulo do primeiro).
 14. "Rubayat de Omar Khayyam" (I-II, provavelmente).
 15. "O Encoberto" (ou outro titulo).
 16. "Canções da Derrota".
 17. Outras Antitheses (conforme tamanho).
 18. "O Marinheiro, e outros dramas." (e outros volumes assim).
 19. Os estudos politicos (um ou mais por volume, conforme).
 20. Traducções de estudos em inglez, conforme.
 21. O livro sobre orthographia portugueza.
 22. Talvez, cabendo, o livro sobre propriedade da linguagem.)
 23. (No resto pelo mesmo principio).
-

As traducções de Shakespeare, Poe e outros poetas inglezes
e outros, devem ser publicadas em edições caras, ou em edi-
ções pagas, caras ou não, conforme o editor queira.

Traducções para inglez, Apontamento:

Espronceda, "The Student of Salamanca".

Sonnets (~~xxxxxxxx~~).

The "Quod Nihil Scitur" of Francisco Sanches. (see transl.
in Bibliotheca Nacional).

and so on. ...



(Fig. 3: List of projects for publication. BNP/E3 48B-34)

Pessoa's persistence in publishing in the English speaking world even went to the extent of trying to publish an English version of the Portuguese Modernist review *Orpheu* outside of Portugal:

By this post I am sending, registered, a number of a review, *Orpheu*, of which I am part-editor. It is a review of all kinds of advanced literature, from a quasi-futurism to what we here call intersectionism. We intended at some time this year to bring out a supplement (...) in English, for this purpose, and to be quite sure of our way, I should like to know the following (...). (Pessoa, *Correspondência Inédita* 1996: 35)

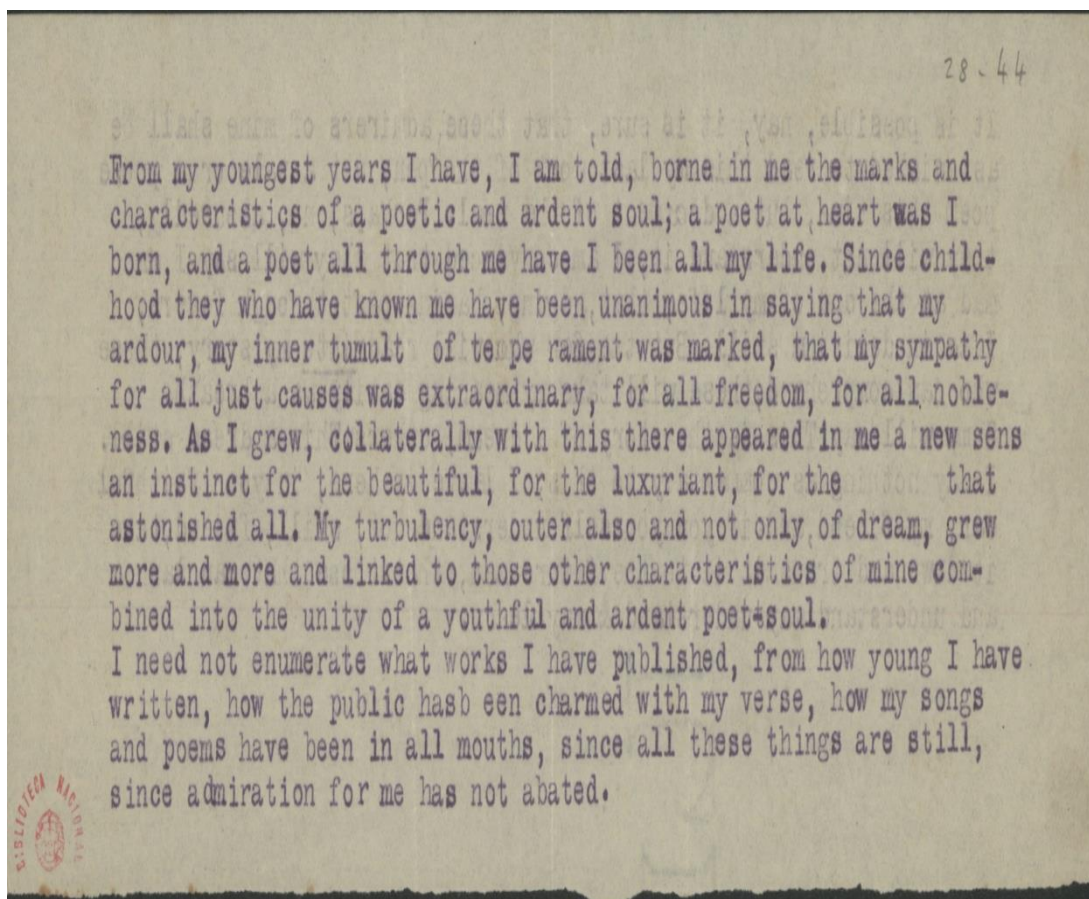
Furthermore, A great number of the books which Fernando Pessoa read, and conserved in his personal library, containing his own notes on the marginalia —also written using the English language— were of acclaimed Anglo-American authors. It is an irrefutable fact, that Fernando Pessoa never stopped reading and writing in English language throughout his life. A few hours before his death, it was in English language that he wrote his very last verse: “I know not what tomorrow will bring”.

Early critical studies —due to the lack of information regarding Pessoa's literary production in English language— tended to draw a chronological line that divided the author's ‘English facet’ from his Portuguese literary production:

Se tivesse continuado a escrever em inglês desde 1920 podia muito bem ter-se tornado num dos mais famosos poetas ingleses de nossa época. Ao contrário, parece como Rimbaud, ter condenado a sua personalidade inglesa a um total silêncio literário depois de 1920 tendo, escrito só em Portuguese até a data da sua morte em 1935. Poderia ter havido alguns motivos psico-neuróticos, explicativos da decisão definitiva de Pessoa em rejeitar a língua inglesa como expressão literária. (Roditi, Qt. in Terlinden 1997: 63)

Pessoa's geographical situation, his socio-cultural context, the amount of texts he wrote, the diversity of languages and genres he used, the over 27, 000 documents found in his

Archive⁹, together with the difficulty and delay in the transcription and translation of some of his texts, may have initially set back the already ardent recognition Fernando Pessoa has gained worldwide. The recognition of the man who “was born a poet at heart”:



(Fig. 4: BNP/E3 28-44)

From my youngest years I have, I am told, borne in me the marks and characteristics of a poetic and ardent soul; a poet at heart was I born, and a poet all through me have I been all my life. Since childhood they who have known me have been unanimous in saying that my ardour, my inner tumult of temperament was marked, that my sympathy for all just causes was extraordinary, for all freedom, for all nobleness. (MCJ transcription of an extract from the text on BNP/E3 28-44)

⁹ “Utilizar o Espólio, não apenas no sentido de dele se server para determinados fins, obriga o investigador a re-ordenar, re-arrumar os 27543 documentos, dos quais 18816 manuscritos, 3948 dactilografados e 2662 mistos, distribuídos por 343 «envelopes»” (Lopes Pessoa *por Conhecer* 1990:15).

Richard Zenith explained this in 2001, making reference to the documents found in Pessoa's personal Archive:

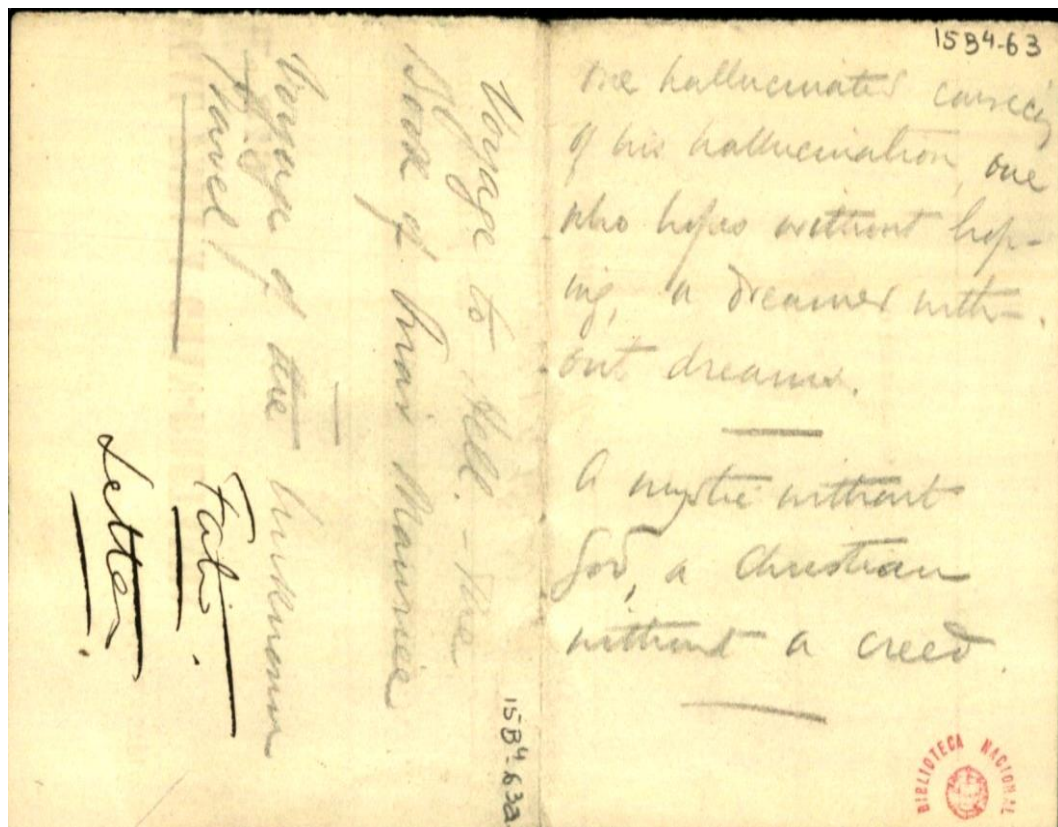
The pages were written in English and French as well as in Portuguese, and very often in an almost illegible script. The most surprising discovery was that Pessoa wrote not under four or five names but under forty or fifty. The editors timidly stuck to poetry by the names they knew – Alberto Caeiro, Ricardo Reis, Álvaro de Campos, and Pessoa himself – and further limited their selection to manuscripts that were easy to transcribe. It wasn't until the 1980s that reliable, relatively complete editions of poetry by the main heteronyms began to appear, and no such edition has yet appeared for the poetry signed by Pessoa himself, much of which still needs to be "lifted" from the manuscripts. Pessoa's English heteronyms and his one French heteronym remained virtually unpublished until the 1990s, when many of the minor Portuguese heteronyms also began to take their way into print. (Zenith, *Selected Prose* 2001: xii)

There is obviously yet a lot of work to be done regarding the Portuguese author's archive and personal library. The transcription and publication of unpublished manuscripts and book marginalia still remains incomplete and requests the scholars' devoted attention. Pessoa's texts written in English language should be given as well the appropriate recognition within the poet's overall literary production. In 1978, during the 10th International Conference of Pessoa Studies, Yvette Centeno remarked that the study and transcription of Pessoa's Archive was crucial and urgent as the manuscripts were deteriorating:

Fernando Pessoa's work is not really known and it will not be thoroughly known unless the documentation in the *espolio* is duly studied. (...) And this if the researcher does not waste time, for the documents, particularly the penciled manuscript ones have become difficult to read. (...) Besides the problem of the deterioration in the *espolio*, there is another directly related to it: Pessoa's personal library and its importance for a better understanding of the author's life and works. Unfortunately, the personal library has not received its deserved attention either. (Qt. in Ferrari 2008: 14)

One may be led to presume that since 1978 to the present, Pessoa's Archive and his marginalia on the books of his personal library have been transcribed and studied in

there totality and that there is no need to be concerned with the deterioration of the hand written manuscripts. However, this reality is far from being exact, and in 2008, Patricio Ferrari insists upon this fact after quoting Yvette Centeno's remarks from 1978, "since then, though, numerous communications, articles and dissertations have disregarded this pertinent word of advice" (Ferrari 2008: 14). Taking a close look at the digitalized copy of Pessoa's Archive¹⁰ one can find numerous texts —essays, remarks on literature, authors and philosophy etc.— written in English language both during the poet's youth and adulthood, which still remain unpublished.



(Fig. 5: BNP/E3 15B4-63)

Pencil-written manuscripts are in fact deteriorated already and some are almost illegible. The putting together of the digitalized copy of Pessoa's Archive was obviously an

¹⁰ This dissertation had access to the digitalized copy of Fernando Pessoa Archive (BNP/E3) which was put together and is property of the Biblioteca Nacional de Portugal.

enormous step forward regarding the conservation of these documents and hand-written manuscripts, nevertheless, in some cases the deterioration is irreversible (see Fig. 5).

At present, it is a well-known fact among pessoan critics and scholars, that although with less consistency, Pessoa never stopped writing, translating or imagining and creating literary projects in English language. One of the texts published in *Teoria da Heteronímia* (241-242) and written by Pessoa around 1930, serves as prove — together with other texts— that Pessoa never stopped writing in English and in many occasions used his knowledge and learning of Anglo-American literary and historical context to debate his artistic concerns:

Nothing worth expressing ever remains unexpressed; it is against the nature of things that it should remain so. We think that Coleridge had in him great things he never told the world; yet he told them in the “Mariner” and “Kubla Khan”, which contain the metaphysics that is not there, the fancies they omit and the speculations nowhere to be found. (...) Each man has very little to express, and the sum of a whole life of feeling and thought can sometimes bear total in an eight-line poem. If Shakespeare had written nothing but Ariel’s song to Ferdinand, he would not indeed have been the Shakespeare he was – for he did not write more – but there would have been enough of him to show that he was a greater poet than Tennyson. (Pessoa, in *Teoria da Heteronímia* 2012: 241-242)

As Georg Rudolf Lind already pointed out in 1966, Pessoa’s vast literary production in English language proves that the Portuguese Author wrote using the English language until the end of his life:

Muito vasta revelou-se a secção dos poemas ingleses inéditos. É pena que esta parte da obra de Fernando Pessoa seja tão mal conhecida. A existência duma extensa obra poética em inglês ao lado da produção Portuguesa (certamente mais importante) desmente os que nos falaram duma opção definitiva do poeta pelo idioma português por volta de 1912. Não há dúvida que Fernando Pessoa ficou convencido, até o limar da morte, de ser, com uma parte da sua personalidade artística, um poeta «em inglês» e que contava adquirir reputação universal publicando obras suas na Inglaterra”. (Lind 1966: 58)

Year later the critic Richard Zenith insists as well upon this fact: “Embora, como já foi dito, a produção poética de Pessoa em inglês tenha caído acentuadamente a partir de 1922, nunca parou de todo e há poemas bem conseguidos, como Aretusa (1930) (...)” (*Poesia Inglesa*: 29). The English language was for this Portuguese writer, without any doubt one more of his working tools as this study intends to reassess and as João Dionísio stated “a parte da obra poética de Fernando Pessoa escrita em língua inglesa é tão extensa que não cabe nos limites de um livro, por grande que seja” (Dionísio, *Poemas Ingleses* Tomo I 1993:7).

The object of this dissertation is to reassess and explore Pessoa’s works written in English language (mostly during his youth) and to give voice to his English literary characters, as being one more component of the Portuguese Poet’s literary achievement or one more piece of his complicated but astonishing literary universe, not sided, but as part of a whole process of artistic creation. This study believes in the premises that bilingualism or the usage of more than one language in art does not supersede the other language but, on the contrary, enriches the artists overall artistic accomplishments. It is necessary to acknowledge the fact that there have been writers that were able to create major works of art in a language other than their mother tongue (J. Conrad, V. Nabokov). Pessoa commenced his literary voyage writing texts in English language through the means of British fictional literary characters which should by all means be acknowledged and given the appropriate consideration in the Poet’s overall literary production, as being the embryos of the his later artistic aesthetic, and most importantly his first creations and literary experimentations during his adolescence and youth.

This study sustains that the heteronymic process in Pessoa’s work, was present since he first engaged in his activities as a writer, as Teresa Rita Lopez states: «o

sentimento do seu “vasto eu” que o conduziu à heteronímia, data, como se vê por todos os textos apresentados, da sua adolescência (senão puberdade) literária» (*Pessoa por Conhecer I* 1990: 33). Accordingly, the starting point of what later became his heteronymic aesthetic began during the poet’s adolescence and with texts written in English language. Pessoa’s English literary characters are not only prove of this account, but (as will be examined in Part II) some of the early texts such as *Ultimus Joculatorum* written by Pessoa in 1904 and *The Transformation Book or Book of Tasks* (1908), already present a fictional universe where the literary characters coexist. Hence, forecasting the literary coexistence and relationship of Álvaro de Campos and Ricardo Reis with their “*Mestre*” Alberto Caeiro, or even with Pessoa himself.

The assembling of data, together with the listing of literary character and texts has proven a complex task and adventuring into Pessoa’s Archive has been overwhelmingly complex, but nonetheless enriching and satisfactory. The possibility to explore Pessoa’s personal Archive opened an entire new universe for this study regarding his English heteronyms. Every text gathered in the Archive —essays, poems, notes, personal diaries, notebooks, loose remarks, signatures and reading lists— has opened the kaleidoscope of understanding of Pessoa’s English drama in people. Some texts are almost eligible and Pessoa’s hand writing is hard to read on certain documents, this is combined with the problems arisen by the fact that most of Pessoa’s first writings in English language are found unfinished or fragmented. There are countless signatures — some belonging to his own literary character, others to acclaimed authors he admired— and although most of the documents containing signatures by English-writing literary characters have been accounted for in this study, there is still the possibility of other signatures existing in the Archive that may have not been perceived yet. The lists of heteronyms and their corresponding documents inside the Archive, provided in *Teoria*

da Heteronímia (2012), simplified the ardent task initiated a year earlier when I was given access to a copy of Pessoa's digitalized Archive. As the case study of this dissertation focuses only on the English literary characters or bilingual translators and their texts, only these have been accounted for. With humble earnestness I dare to insist upon the fact that Pessoa's English literary characters (pre-heteronyms), their texts, and all the other texts written by Pessoa himself (including those which are fragmented or not concluded) should be carefully studied, transcribed, edited, translated and published in their totality. The texts are small but valuable pieces necessary in order to complete our understanding of the Portuguese Poet's literary and artistic foundations.

Out of the 106 heteronyms included on the last count published in *Teoria de Heteronímia* (2012), where only personalities (English, French and Portuguese) who have at least one text have been included, forty-five¹¹ are English writing literary characters, bilingual personalities or bilingual translators. This study also includes Charles Baker and Martin Kéravas as literary characters, therefore adding them to a total sum of forty-seven English writing literary characters revealed so far.

The first and introductory part of this dissertation aims to ensemble all the relevant facts which have been revealed so far regarding the Portuguese author's biography in reference to the first decades of his life: the years he spent in Durban; his British education; his school grades; the books he read; the authors he admired and his bilingualism. The gendering and inclusion of this information is crucial to set the basis for a better comprehension and revaluation, not only of the circumstances that made

¹¹ English literary characters with at least one text in English language or translation found in *Teoria da Heteronímia* 2012: Dr. Pancrácio (Pancratium when in English); David Merrick; Lucas Merrick; Sidney Parkinson Stool; Karl P. Effield; W. W. Austin; Tagus; J. G. Henderson Carr; Charles Robert Anon; Dr. Gaudêncio Nabos; Horace James Faber; Gaveston or Martin Gaveston; William Jinks; Professor Trochee; Professor Jones; Alexander Search; Ginkel; Anthony Harris; Dr. Faustino Antunes; A. Moreira; Friar Maurice; W. Fasnacht; Charles James Search; Herr Prosit; Usquebaugh V. Bangem; Carlos Otto; Miguel Otto; Vicente Guedes; Navas; Frederick Wyatt; James Bodenham; Raphael Baldaya; Sher Henay; Thomas Crosse; I. I. Crosse; A. A. Crosse; James L. Mason; Henry More; Wardour; Voodooist; Henry Lovell; Marnoco e Sousa; George Henry Morse; Efbedee Pasha; Dr. Abílio Quaresma.

Pessoa “the bilingual Portuguese Poet”¹², but also his readings, the creation of his English literary characters and the beginning of his artistic production and aesthetic.

Part II examines the different explanations offered by Pessoa to account for the heteronyms and the process of *outrar-se* in order to conclude in which position the English literary characters could/should be placed. The text analysis of *Ultimus Joculatorum* and *The Transformation Book or Book of Tasks*, facilitates our comprehension regarding Pessoa’s creation of fictional spaces where his literary characters coexisted as part of the young author’s English drama in people, even before his permanent return to Lisbon in 1905. These English fictional others have names and surnames, signatures, poems, essays, loose fragments, but most importantly the young Portuguese poet planned numerous literary projects (including translations) under their authorship. Pessoa never stopped creating English or bilingual (Portuguese/English) heteronyms. Part III of this dissertation has been dedicated to the listing, study and critical analysis of the texts written by Pessoa’s youth English literary characters and delineated previously in Part II.

The British poets of Pessoa’s youth, Charles Robert Anon and Alexander Search, will be analysed separately in Part IV, as the corpus of texts signed by these literary characters is considerably larger than that of the other English literary characters of Pessoa’s youth and therefore deserves greater attention and a more focused and precise analysis.

As reality there was for the young Pessoa playing with tin soldiers, there is likewise reality in his juvenile English literary characters in the act of playing with words. Through the written words, Pessoa bestows upon his readers, the reality of his

¹² Reference to the title of Anne Terlinden’s study *Fernando Pessoa: The Bilingual Portuguese Poet. A Critical Study of «The Mad Fiddler»*. (1990).

literary universe. Thus, through the written texts his fictional literary characters become real.

“I am tired of confiding in myself”

July 25, 1907

(...)

In my family there is no comprehension of my mental state — no, none. They laugh at me, sneer at me, disbelieve me; they say I wish to be extraordinary. They neglect to analyse the *wish to be* extraordinary. They cannot comprehend that between being and wishing to be extraordinary there is but the difference of the consciousness being added to the second. It is the same case as that of myself playing with tin soldiers at seven and at fourteen years; in one [moment] they were things, in the other things and playthings at the same time; yet the impulse to play with them remained, and that was real, fundamental psychical state. (Pessoa, in *Selected Prose* 2001: 13)

PART I

**REASSESSING FERNANDO PESSOA'S FIRST CONTACTS WITH
THE ENGLISH-SPEAKING WORLD/CULTURE**

Penso às vezes, com um deleite triste, que se um dia, num futuro a que eu já não pertença, estas frases, que escrevo, durarem com louvor, eu terei enfim a gente que me «compreenda», os meus, a família verdadeira para nela nascer e ser amado. Mas, longe de eu nela ir nascer, eu terei já morrido há muito. Serei compreendido só em efígie, quando a afeição já não compense a quem morreu a só desafeição que houve, quando vivo. Um dia talvez compreendam que cumpri, como nenhum outro, o meu dever-nato de intérprete de uma parte do nosso século; e, quando o compreendam, hão-de escrever que na minha época fui incompreendido, que infelizmente vivi entre desafeições e friezas, e que é pena que tal me acontecesse. E o que escrever isto será, na época em que o escrever, incompreendedor, como os que me cercam, do meu análogo daquele tempo futuro. Porque os homens só aprendem para uso dos seus bisavós, que já morreram. Só aos mortos sabemos ensinar as verdadeiras regras de viver.

(Soares, L.D 2014: 219-220)

A solely biographical based analysis of the literary works of one of the major Modernist poets of our literary history is of course not a sensible approach, and many puzzles would be left unsolved. Nevertheless, when it comes to understanding such a complex personality, such an outstanding literary phenomenon and such a large corpus of literary production, one must acknowledge *every* aspect of the whole universe which is Fernando Pessoa. Accepting the author's whole complex

universe, implies the recognition that life circumstances offered him the opportunity to be bilingual, that he produced masses of writings in English (some of which still remains unpublished), and that, although his poetry in English has been in some occasions disallowed and to some extent still remains unchartered, Pessoa never stopped writing using the English language. Thus, let us be fair to his *whole* literary universe; let us consider *everything* he wrote, and as he himself once stated “A real man cannot be, with pleasure and profit, anything more than bilingual”¹³. It would not be reasonable if critics and scholars were just to consider a biographical approach to this author’s universe, as it would not be objective either, if one should simply consider a text based analysis. To this extent, the first part of this study completely agrees with Jacinto do Prado Coelho, when he states, as he does in many occasions in order to shield his line of literary criticism, “a minha opinião é que tudo pretender explicar pela biografia, tudo ao ponto de interpretar preconcebidamente os textos para demonstrar uma tese, constitui processo condenável; mas igualmente condenável é a atitude dos que negam qualquer validade à biografia para o melhor entendimento da obra literária” (1963: 286). Fernando Pessoa hoped to be, as it is starting to be recognized now, “(...)Todo o Universo de Causas, de vidas e de almas, / Todo o Universo de homens, mulheres, crianças, / Todo o Universo de gestos, de emoções, de pensamentos, / Todo o Universo das coisas que a humanidade faz”¹⁴. Accordingly, let us leave aside the problematic which could be caused by the fact of analysing the Portuguese Poet’s universe through one or another perspective, and as Robert Bréchon wonderfully states:

Conocer la vida de Pessoa hombre no nos aleja de su obra, sino todo lo contrario. En su caso mucho más que en el de otros, la vida explica la obra tanto como la obra explica la vida. Se contienen mutuamente. He hablado ya de «obra-vida». El poeta no ha querido, como ciertos estetas, hacer de su

¹³From Pessoa’s text *Babel – or the Future of Speech Language*.

¹⁴ From Álvaro de Campos’ ‘Ode a Walt Whitman’.

existencia una obra de arte; ha preferido escenificarla en su obra, concebida como un vasto drama donde los heterónimos le dan la réplica y se replican, a su vez, mutuamente. Esta obra es, a un tiempo, la huella y la transfiguración de su vida devastada. No conozco otra vida de escritor tan carente, como tampoco otra que haya sido tan transfigurada por el arte. (Bréchon 1999: 19)

Not many critics have dedicated their studies to investigate the years Fernando Pessoa spent in Durban (South Africa) to some extent this part of the authors biography has in many aspects been excluded, “Durante mucho tiempo tampoco se supo gran cosa de los seis años posteriores, de 1899 a 1905 (...) Gaspar Simões sólo le dedica a este período veinte de las setecientas páginas de su libro. António Quadros, lo ventila en apenas dos. Lo que pasó en Durban no le interesa” (Bréchon 1999: 45). This study has found that significant studies on this matter include: *Incidências Inglesas na poesia de Fernando Pessoa*, by Maria da Encarnação Monteiro (1956); *Os dois exílios: Fernando Pessoa na África do Sul*, by Hubert Dudley Jennings (1984) and *Fernando Pessoa na África do Sul: A Educação Inglesa de Fernando Pessoa* by Alexandrino Eusébio Severino (1983); *Fernando Pessoa: The Bilingual Portuguese Poet* (1990) by Anna Terlinden; as well as, the numerous critical studies dedicated to Pessoa’s English literary production by the critics Jorge de Sena, George Monteiro and Georg Rudolf Lind and last but not least, Teresa Rita Lopes’ *Pessoa por Conhecer* 1990.

On the threshold of the twenty-first century, more recent studies have emerged which already start to acknowledge the importance of Fernando Pessoa’s bilingualism, his poems written in English, the books he read, the Anglo-American authors he admired, and also his English literary characters: *Fernando Pessoa: Poesia Inglesa* (1999) and *Fernando Pessoa. Entre vozes, entre línguas (Da Poesia Inglesa a Poesia Portuguesa)* (2004) by Luisa Freire; *Poetas do Atlântico. Fernando Pessoa e o Modernismo Anglo-americano*, by Irene Ramalho Santos (2007); and *A Biblioteca*

Particular de Fernando Pessoa by Jerónimo Pizarro, Antonio Cardillo and Patricio Ferrari (2010) among others. Moreover, it is vital to mention the critic Richard Zenith whose investigations, transcriptions, translations and editions of Pessoa's English poems are without a doubt significantly revealing for future scholars. Robert Bréchon in his overwhelmingly complete biographical study, *Etrange étranger: une biographie de Fernando Pessoa* (1996), includes personal facts and literary analysis, dedicating many chapters to Pessoa's youth and studies in Durban, his bilingualism and his English literary characters. As Bréchon mentions, most of Fernando Pessoa's existing biographies, centre their studies more on the author's literary production, than on the author's life itself: "Sesenta años después de su muerte, y con la excepción de cuatro biografías, su biografía sólo versa sobre su obra" (1999: 18). On the whole, it is perhaps hard to map out the life of a poet who lived only for his artistic production. A poet who constructed different lives-in-fiction, and sometimes that precise effect of mask-on-top-of-mask / mask-under-mask, make it almost impossible to distinguish the real man from the fictional characters / masks.

This dissertation would not be able to undergo a substantial critical study of Fernando Pessoa English writings, his English-speaking fictional literary characters and their literary productions and characteristics, without contextualizing Pessoa's learning and connection to Anglo-American literature and culture. The present study does not intend to be a summary of the author's biographical particulars. However, we have come to find it almost impossible to examine Pessoa's English literary production without mapping at least the beginning of the author's biographical circumstance. Hence the aim, of the introductory first part of this study, is to re-establish the main facts which open the kaleidoscope of possible answers to the question of why this Portuguese poet wrote using the English language; this is carried out, —in order to

provide the necessary background prior to Pessoa's first poetic experimentations in English and the creation of his British fictional literary characters, which shall be examined and analysed in detail in the upcoming chapters.

The first part of this dissertation will address some of the relevant events of Pessoa's childhood and adolescence, and although some of these facts have already been brought to light by early pessoan critics, they are essential in order to reveal, through the Portuguese poet's studies, readings, bilingualism and experiences, his constant contact with Anglo-American culture in the first and important period of his life, his childhood and adolescence, his formative years. As Severino explains, the education Pessoa received in Durban was decisive for both the formation of his personality and intellect:

A permanência de Fernando Pessoa em Durban entre os sete e dezassete anos foi decisiva, sobretudo, para a formação de sua personalidade intelectual e artística. (...) Os ensinamentos colhidos na *Durban High School* encontraram, desse modo, fácil receptividade no espírito do poeta e estimularam a já forte inclinação para as letras. (...) O choque cultural foi uma das forças motrizes de sua poesia. Em Fernando Pessoa, além desse choque cultural, houve (...) a absorção intensa da nova cultura, decorrente do contato se ter efetuado numa altura propícia à assimilação de novos conhecimentos. (Severino 1983: 157)

1.1. FERNANDO PESSOA'S BRITISH EDUCATION: MAPPING THE AUTHOR'S YEARS OF SCHOOLING IN DURBAN

(...)

*Pelo menos é melhor pensar que é assim.
É um quadro de casa suburbana inglesa,
É uma boa paisagem íntima de cabelos louros,
E os remorsos são sombras...
Em todo o caso, se assim é, fica um bocado de ciúme.
O quarto filho do outro, o Daily Mirror na outra casa.
O que podia ter sido...
Sim, sempre o abstracto, o impossível, o crível mas
Perverso –
O que podia ter sido.
Comem marmelade ao pequeno almoço em Inglaterra.
Vingo-me em toda a linguagem inglesa de ser um parvo português.
(...)*

Álvaro de Campos
(in Lopes 1990: 30)

On the 6th of December 1928, Fernando Pessoa sent his biographical note to the *Presença* review, to be published on the seventeenth edition of the review that same year, “Mandeí hoje à ‘Presença’ a minha (de mim) nota bibliográfica. Tirei uma cópia para si, e junto-a a esta carta” (letter to José Régio, 06 December 1928). After the short opening paragraph, Fernando Pessoa makes no farther reference to his childhood and youth spent in Durban, South Africa:

Nasceu em Lisboa, em 13 de Junho de 1888. Foi educado no Lyceu (High School) de Durban, Natal Africa do Sul, e na Universidade (ingleza) do Cabo de Boa Esperança. Nesta ganhou o premio Rinha Victoria de estylo inglez; foi em 1903 – o primeiro anno en que esse premio se concedeu. (Presença nº 17 Coimbra: Dez 1928)

Once again, on another biographical note dated 30th March 1935, Pessoa only mentions the years he spent in Durban in this short paragraph where he summarizes his education:

Educação: Em virtude de, falecido seu pai em 1893, sua mãe ter casado, em 1895, em segundas núpcias, com o comandante João Miguel Rosa, cônsul de Portugal em Durban, Natal, foi ali ducado. Ganhou o prémio Rainha Vitória de estilo inglês na Universidade do Cabo da Boa Esperança em 1903, no exame de admissão, aos 15 anos.¹⁵

As a matter of fact, Fernando António Nogueira Pessoa was born on the 13th of June 1888; he was the eldest of the two children conceived by the married couple Joaquim de Seabra Pessoa and Maria Madalena Pinheiro Nogueira. Pessoa's father died of tuberculosis when Pessoa was five years old, and nearly a year later his younger brother Jorge died as well. Maria Madalena Pinheiro, mother of the future poet, remarried Major João Miguel Rosa in 1895 and during that same year the Major was appointed Portuguese Consul in Durban, South Africa. As the Portuguese poet recalls on a personal note (Fig. 6) found in his Archive at Biblioteca Nacional de Portugal¹⁶ (BNP/E3 53-3) the years ending in five, were always a turning point in his life "Every year ending in 5 has been important in my life", and the first year mentioned on the note is 1895, the year when Pessoa's mother remarried. Intriguingly, the Portuguese poet passed away on November 30th 1935, date obviously not included on the following list, but year also ending in five. Maria Madalena Pinheiro was then faced with the problem of taking young Fernando Pessoa with her to South Africa or leaving him behind to stay with her sister in the Açores Islands. Probably persuaded by this adorable quatrain written by the seven year old poet-to-be, Fernando Pessoa, move to South Africa on the 6th of January, 1896.

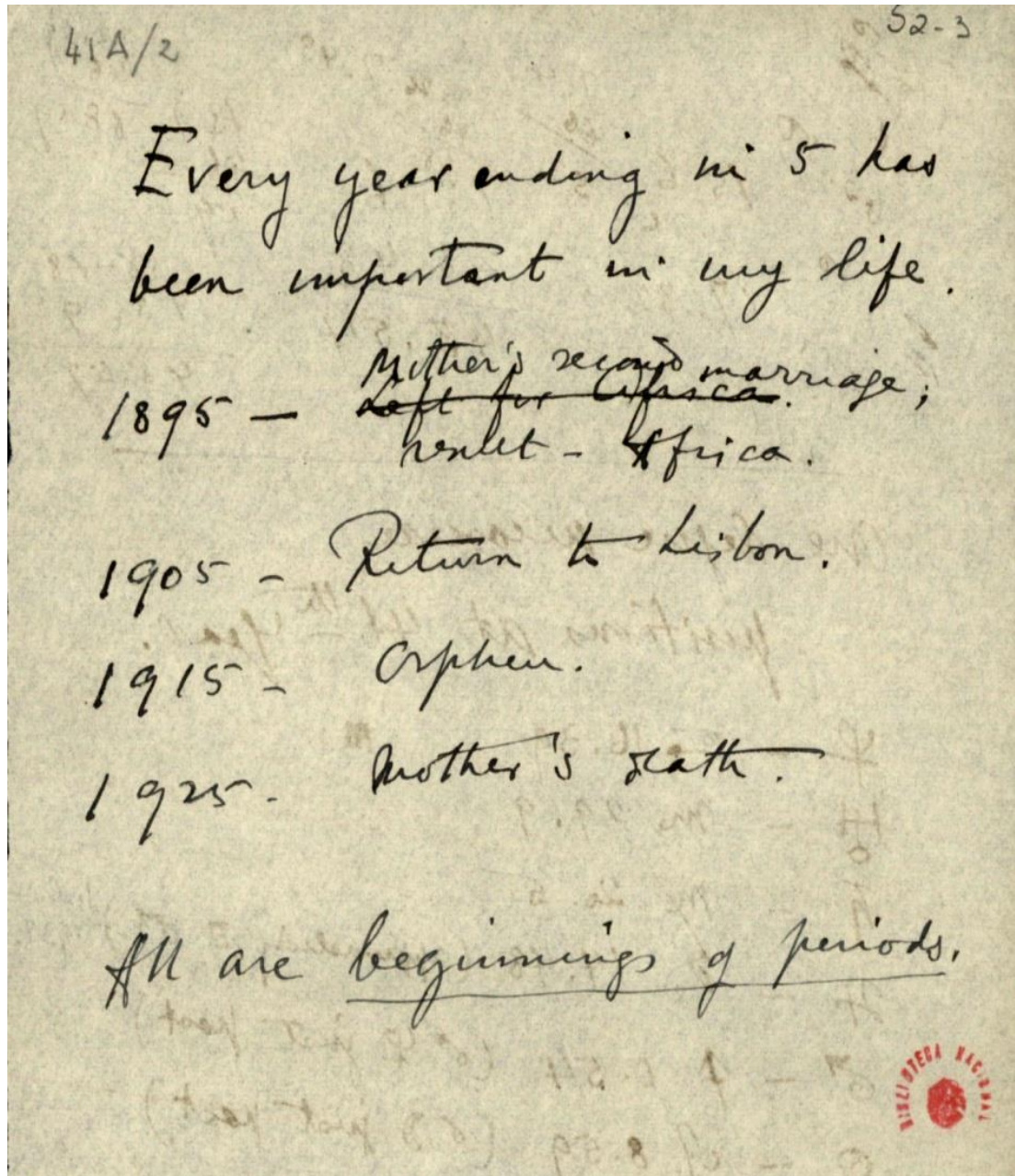
¹⁵*Escritos Íntimos, Cartas e Páginas Autobiográficas*. Fernando Pessoa. (Introduções, organização e notas de António Quadros.) Mem Martins: Europa-América 1986: 252. in. <http://arquivopessoa.net/textos/2705>

¹⁶From now onwards during the course of this study the Biblioteca Nacional de Portugal will be abbreviated to BNP.

À MINHA QUERIDA MAMÃ

Eis-me aqui em Portugal,
Nas terras onde eu nasci.
Po muito que goste delas,
Ainda gosto mais de ti.

Fernando Pessoa, 1896.¹⁷



(Fig. 6: BNP/E3 52-3)

¹⁷ As Richard Zenith explains in *Fernando Pessoa Poesia do Eu* (2008), this is the first version of the poem kept and dated by Pessoa's mother. In 1914, probably because of a memory lapse, Pessoa rewrites the poem changing the two last verses in a letter to Armando Côrtes-Rodrigues: «Ó terras de Portugal/ Ó terras onde eu nasci».

The years Pessoa spent in Durban have been hard to map out, not only have few pessoan critics dedicated their studies to this period of the poet's biography, but also documents and consistent information have been difficult to find as some of the school documents have been mislaid or lost. As Severino points out:

Da mesma forma, é curioso notar que durante a própria estadia do poeta no liceu de Durban, a excelência dos seus estudos, aliada à sua reserva, timidez e personalidade introvertida, contribuíram para a insipiência da lenda que hoje, decorridos cerca de setenta e oito anos, faz com que o estudo da sua educação inglesa seja uma tarefa árdua e forçosamente incompleta. (Severino 1983: 37)

This problematic is aggravated by the fact that the Portuguese author did not widely mention this phase of his life in his writings, correspondence, personal diaries, or autobiographical notes, as seen on the biographical note from 1928, “O facto é que em toda a sua produção poética—ortónima ou heterónima—não há uma única referencia aos nove anos da infância passada na África do sul” (Zenith *Poesia do Eu*: 17). Taking into account that nostalgia towards childhood is a recurrent theme in the Author's poetic production, it is hard then to understand why there are no references to the years spent in Durban in Pessoa's poetry. There is however a poem, *UN SOIR À LIMA*, dated from 17 September 1935, which stands out for being the only poem, revealed so far, which can be geographically situated with precision in Africa. *UN SOIR À LIMA*, written by Pessoa two months before his death, contains many of the conflicts which surrounded Pessoa's poetry during his life time. Although, as Zenith states, Pessoa's nostalgia towards childhood is usually “uma nostalgia transformada, trabalhada, uma nostalgia um tanto genérica” (Zenith *Poesia do Eu*: 17), when one reads *UN SOIR À LIMA*, it is palpable that the elements of nostalgia are not transformed or worked upon, but flow naturally as memory flows when one remembers. It is curious to notice how the recollections of Africa, seem to arise just a few months before the Author's death. The

Portuguese Poet who affirmed in a letter to Gaspar Simões (11th December 1931): “Nunca senti saudades da infância; nunca senti, em verdade, saudades de nada. Sou, por índole, e no sentido directo da palavra, futurista. Não sei ter pessimismo, nem olhar para trás”, is able to *fake* such vivid images of what appears to be *real* recollection of the past and *real* memory in *UN SOIR À LIMA* “*Já não tenho lar, / Deixa-me estar / Nesta visão / Do lar de estão / Deixa-me ouvir, ouvir, ouvir – / Eu à janela / Do nunca mais deixar de sentir, / Nessa sala, a nossa sala, quente / Da África ampla onde o luar está / (...).*”. The element of *saudade* related to memories of infancy is recurrent in the poetry of the Portuguese poet; when nostalgia is expressed it is often connected to moments lived in childhood, as Antunes states:

Fernando Pessoa condensa na sua primeira infância a experiência plena de ser criança. E esta continuará na memória afectiva do Poeta indissociada da casa – onde nasceu, e onde viveu enquanto o pai for vivo – das paisagens concretas que dessa casa se avistam, e das afeições domésticas com que, sobretudo o pai, a mãe, as tias e criadas, lhe construíram um espaço paradisíaco onde, através da saudade, insiste em contemplar-se (...). (Antunes 1982: 25)

The song playing on the radio—which as an epiphany through the image of his mother playing the piano—brings back the nostalgic memories of his childhood and also serves as a remainder of his present solitude. Memory gives way to nostalgia “*Meu Deus, que longe, que perdido, que isso está!*”, and the unhappiness felt at present is juxtaposed with the unconscious happiness felt during childhood, “*Eu não sabia então que era feliz. / Hoje que já não o sou, sei bem o que era*”. Pessoa goes back to the past moments of joy connected to infancy trying to transport the bliss felt in the past onto the present. Therefore in Pessoa’s more nostalgic poems one may find, as Antunes suggests, the inversion of past and present permitting the poetic voice to feel joy in the present: “Mesmo que certos contextos reais não tenham tido nesse passado qualquer significado

gratificante, opera-se com frequência, no «tempo interno» do Poeta uma inversão de tempos cronológicos de forma a possibilitar a felicidade, ao menos no passado, como se se tratasse de uma felicidade com efeito retroactivo” (Antunes 1982: 6). One can also even perceive a preoccupation with the passage of time, the inconformity felt when realizing that memory manifests something past and the urge to stop time in that memory: *“Não ter aqui numa gaveta, / Não ter aqui numa algibeira, / fechada, a vida, completa, / Essa cena inteira! / Não poder arrancar / Do espaço, do tempo, da vida / e isolar / Num lugar / Da alma onde ficasse possuída / Eternamente / Viva, quente, / Essa sala, essa hora (...)”*. Family, childhood, Africa, are therefore here portrayed as a good moment of the authors life, and the memories of that past are comforted with his anguished present: *“Mãe, mãe, fui teu menino / Tão bem dobrado / Na sua educação / E hoje sou o trapo que o Destino / Fez enrolado e atirado / Para um canto do chão. //”*. The thin line which Pessoa regularly traces in his poetry, between reality and dream can also be detected in the present poem, the memory of a real past and dream are portrayed on same level and it is hard to distinguish one from the other:

(...)
Mas entorpeço.
Não sei se vejo, se adormeço,
Se sou quem fui,
Não sei se lembro, nem se esqueço.
Há qualquer coisa que indistinta flui
Entre quem sou e o que eu era
E é como um rio, ou uma brisa, ou um sonhar,
Qualquer coisa que não se espera,
Que se suspende de repente
E, do fundo aonde ia acabar,
Surge, cada vez mais distantemente,
Num halo de suavidade
E nostalgia,
Onde o meu coração ainda está,
Um piano, uma presença, uma saudade...
Durmo encostado a essa melodia –
E oiço que minha mãe toca,

Oíço, já com o sal das lágrimas na boca.
(...)
Un Soir à Lima. (vv. 167-185 in. *Poesia do Eu* 2008: 342)

Although this is the only poem where the memories of the years spent in Africa are specifically specified, we agree with Alexandrino Eusébio Severino when he states that just as the Tagus River influenced Pessoa's poetry and poetic sceneries, so could have the maritime landscape which surrounded Durban, and with which the young poet coexisted:

Se o Tejo reconhecidamente exerceu influência na poesia do poeta (...), queremos crer que a paisagem marítima natural que circundava a cidade de Durban também faz parte das imagens marítimas em seus versos (...) De onde morava em Durban o poeta podia ouvir o marulhar interminável e o ruído característico das ondas a quebrarem-se na areia. (Severino 1983: 33)

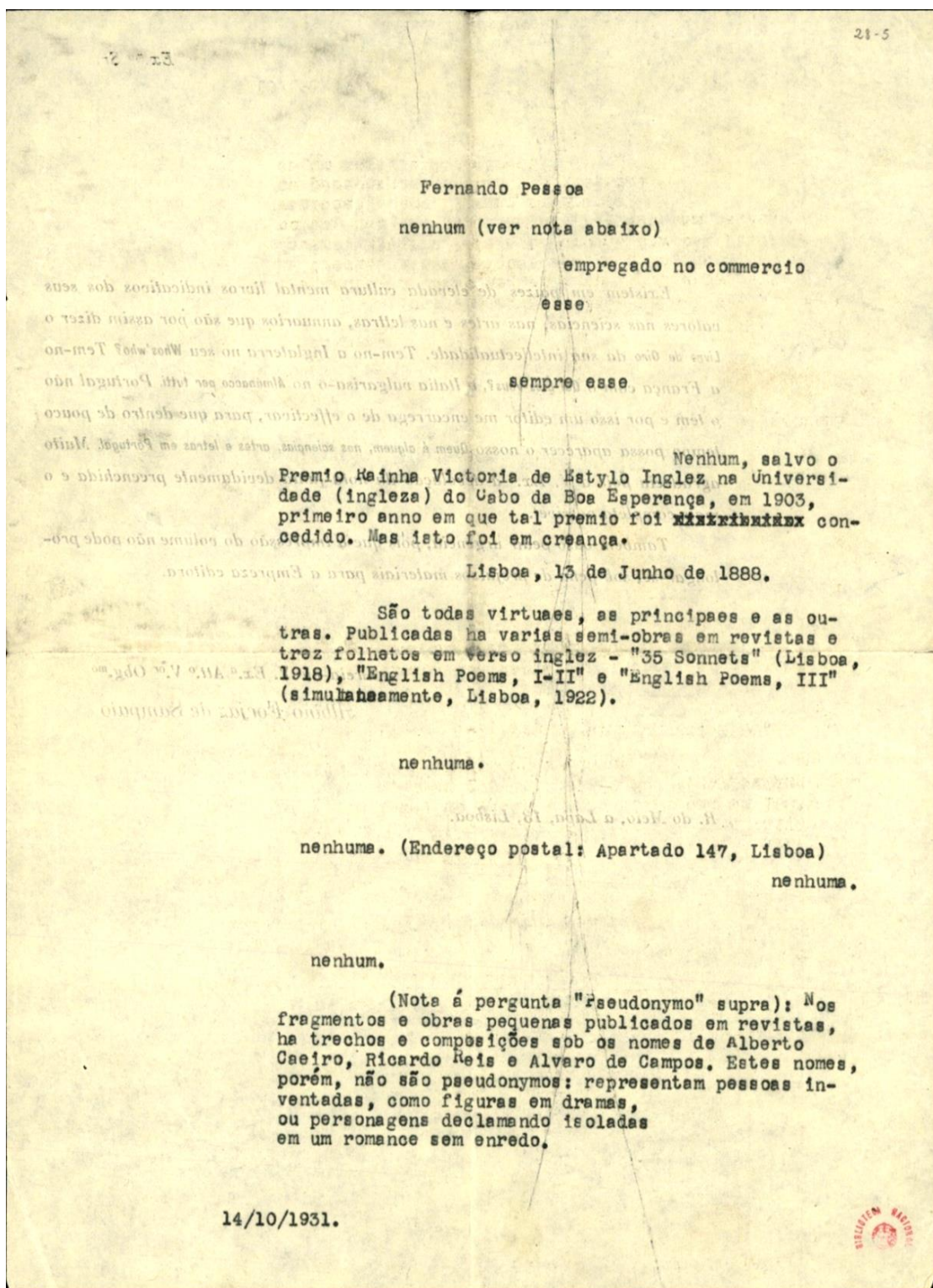
Alfredo Antunes also connects Pessoa's maritime imagery with Durban's seaport landscapes when analysing the main themes in the poetry of Álvaro de Campos:

Não pode, igualmente, minimizar-se a circunstância de ter o jovem Pessoa vivido nove anos numa cidade portuária como era Durban (...), banhada também como Lisboa por um grande rio (...) A profunda experiência marítima que, não só a Poesia do «engenheiro naval» Álvaro de Campos, mas toda a obra pessoana manifesta, tem que ser resultado duma convivência acumulada a vida inteira, em Lisboa ou fora dela. (Antunes 1982: 16)

Pessoa wrote *UN SOIR À LIMA* at the end of his life, the interest of the present study, is to establish how all the diverse concerns which Pessoa will so profoundly express in his poetry and other writings arose, and how young Fernando Pessoa started to develop intellectually. Pessoa may not have written poems particularly centred in Durban, but one does find in Pessoa's character, writings, readings, English fictional characters and over all literary production, diverse elements which can be traced as belonging to the British education he received: "Pessoa no hizo ninguna descripción. Espiritualmente no

vivió en Durban, sino más bien en Londres, con Shakespeare, Milton o Blake” (Bréchon 46). Interestingly, the Portuguese poet mentions his English upbringing and the years spent in Durban on all of his biographical notes (as seen on the biographical notes which were previously mentioned), inclusively on biographical notes which were not for publication as the following document (BNP/E3 21-5) written on the 14th of October 1931 proves. On this biographical note Pessoa mentions the Queen Victoria Prize he obtained for his essay in the English exam of 1903: “Nenhum, salvo o Premio Rainha Victoria de Estylo Inglez na Universidade (Ingleza) do Cabo da Boa Esperança, em 1903, primeiro anno em que tal premio foi concedido. Mas isto foi em creança”. When listing his published works, the English anthologies he published during his life are also included: *35 Sonnets*, *English Poems I-II* and *English Poems III*, “São todas virtuaes, as principaes e as outras. Publicadas há várias semi-obras em revistas e três folhetos em verso inglez – “35 Sonnets” (Lisboa, 1918), “English Poems, I-II” e “English Poems, III” (simultaneamente, Lisboa, 1922)”. An accurate explanation for the personalities of Caeiro, Reis and Campos is given as follows:

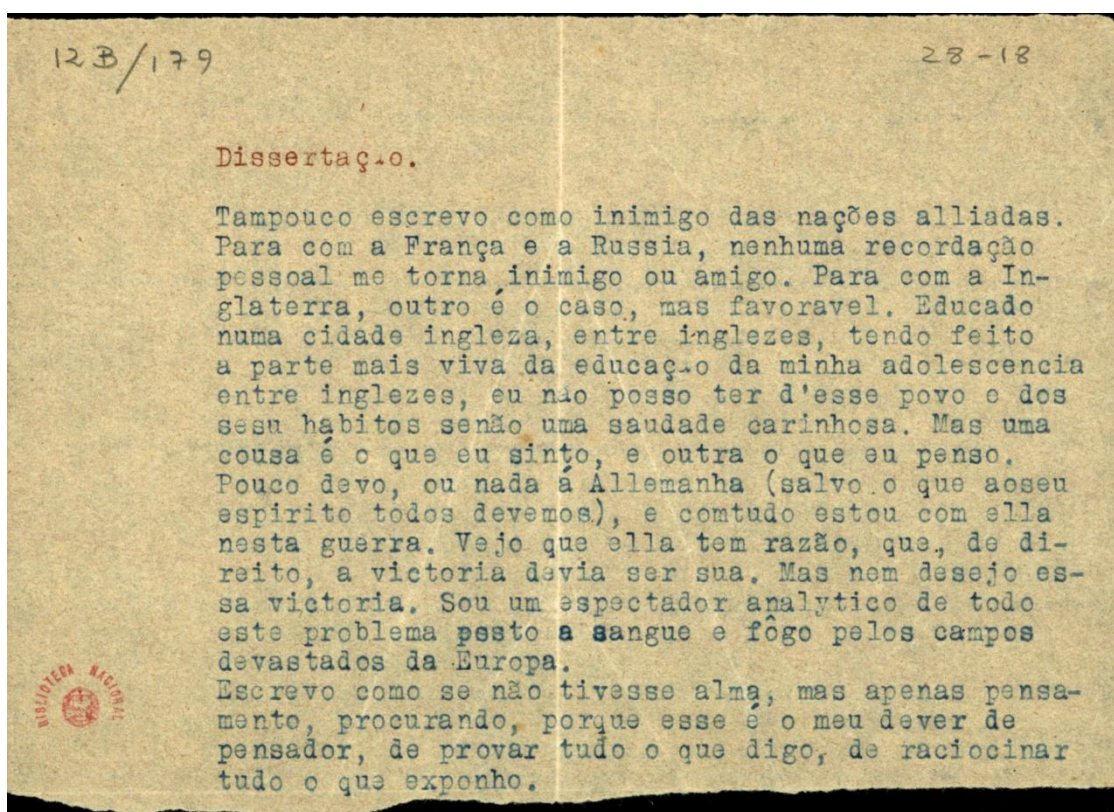
(Note for the question of “pseudonym” supra): On the fragments and small works published in journals, there are excerpts and compositions by the names of Alberto Caeiro, Ricardo Reis and Álvaro de Campos. These names are not pseudonyms: they represent invented people, or isolated characters reciting a romance without plot. (MCJ transcription and translation from extract on document (21-5))



(Fig. 7: BNP/E3 21-5)

In 1896, at the age of eight, Fernando Pessoa moved to Durban (South Africa), with his family. At that moment in history, Durban was still a British Colony and remained so until 1910. As a consequence, the education received by Pessoa during his

school years in *Durban High School*, was a mirror of English culture and ideology of the end of the nineteenth century. As Severino points out, “(...) o contacto direto de Fernando Pessoa com a cultura inglesa, numa cidade que conservava na época estreitas relações com a Inglaterra e onde a educação seguia, através dos ensinamentos de professores vindos das ilhas britânicas, as mais puras tradições das escolas inglesas” (Severino 1983: 37). The language of teaching in *Durban High School* was English, “La lengua, el estilo arquitectónico, los nombres de las calles, los cultos religiosos y, desde luego, la enseñanza, todo en Durban es inglés” (Bréchon 1999: 49).



(Fig. 8: BNP/E3 12B/179 28-18)

From 1896 onward Pessoa's relationship with the English speaking world would change: “In regard to England, the case is different, more favourable. Educated in an English city, amongst English (people), having coursed the most vivid part of the education of my adolescence amongst English (people), I cannot but have for its nation and habits an

affectionate yearning” (MCJ transcription and translation of an extract from document (BNP/E3 12B/ 179 28-18)).

Fernando Pessoa initiated his studies in Natal at *Convert School*, where he also received his First Communion at the age of eight. Pessoa’s stay at *Convert School*, seems almost not to have happened, both investigators, H. D. Jennings and Alexandrino Eusébio Severino, were unable to find sufficient academic information regarding Pessoa’s studies during this period. Nevertheless, Jennings investigations revealed interesting facts about Pessoa’s first years of schooling in Africa, by mapping out the British Educational System of that time. The courses of Primary Education were denominated as *Standard*, and children would course these levels from age eight to thirteen, completing six years of Primary Education in total. The courses of Secondary Education were denominated as *Form* and could be coursed from age twelve to age seventeen, there being also six years of Secondary Schooling in total. As Severino helps confirm by making the following chart, during two curses (ages twelve and thirteen) the levels of Primary and Secondary Education overlap (40):

Age	Primary Education	Secondary Education
8	<i>Standard 1</i>	
9	<i>Standard 2</i>	
10	<i>Standard 3</i>	
11	<i>Standard 4</i>	
12	<i>Standard 5</i>	<i>Form I</i>
13	<i>Standard 6</i>	<i>Form II</i>
14		<i>Form III</i>
15		<i>Form IV</i>
16		<i>Form V</i>
17		<i>Form VI</i>

(Table nº1 – in Severino 1983:40)

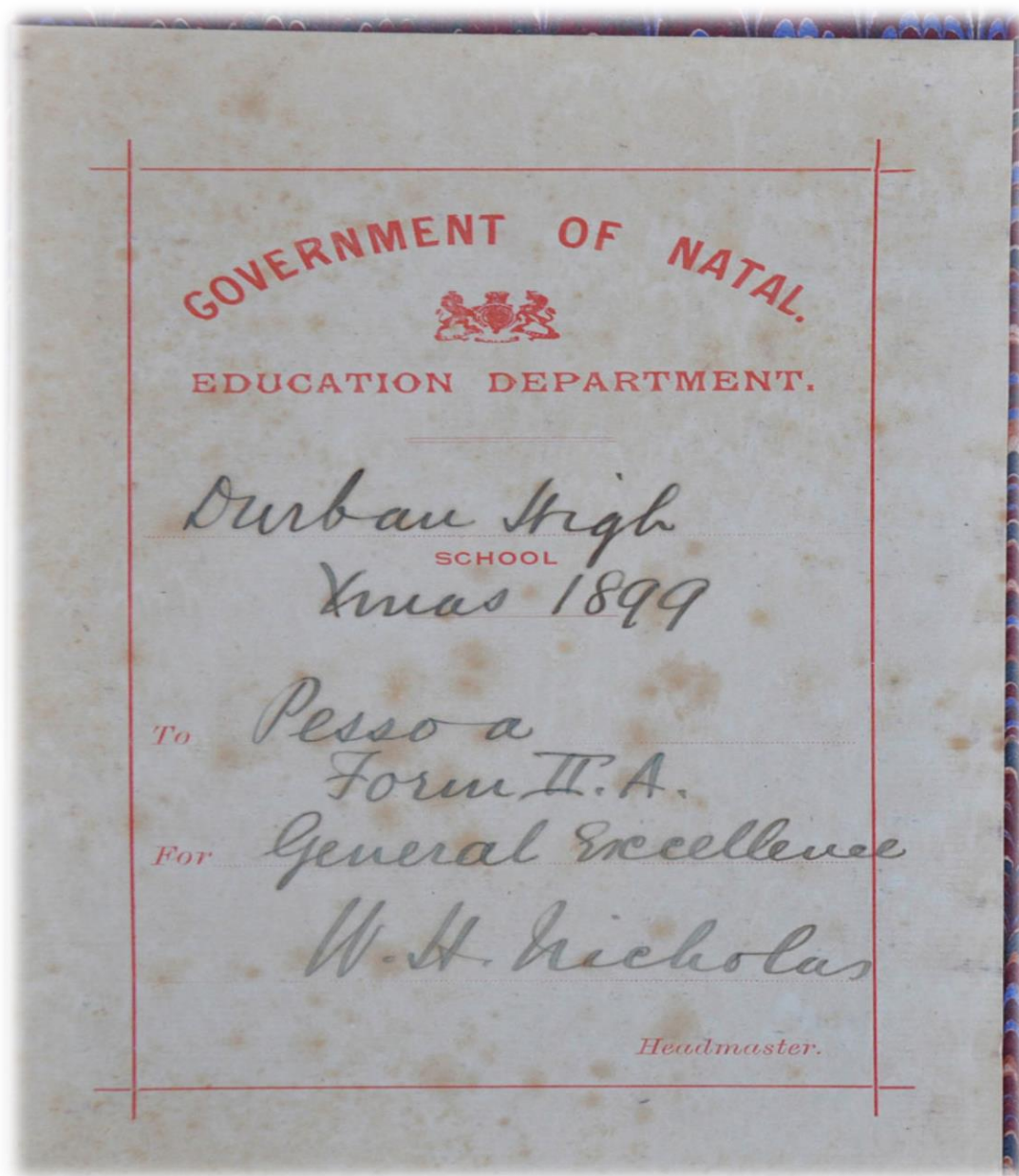
As the School's records, which both Severino and Jennings had access to, have proven, Pessoa enrolled in *Durban High School* on the 7th of April, 1899, at the age of eleven, being placed on *Form II*, course corresponding to thirteen year old students. As Severino points out, and the above chart helps verify, Fernando Pessoa initiated his Secondary Education advancing two years.

This eleven year old Portuguese boy did not only learn English at an astonishing rate, but also completed his Primary Education in merely three years, skipping two grades and placing himself at the same level as children who were two years older than him and for whom English was their native language. Gaspar Simões and other critics have sustained that young Pessoa's rapid intellectual progress, could have occurred with the help of his mother's teachings "D. Maria Madalena Pinheiro Nogueira procedia de fidalga linhagem oriunda da Ilha Terceira e era uma senhora de invulgares dotes intelectuais, «teve como professor de língua inglesa o próprio preceptor dos Príncipes D. Carlos e D. Afonso»" (Simões 1951, Qt. in Severino 1983: 40). Nevertheless, there is no need to insist at this point on the intellectual capacities of the young poet-to-be, which already started to develop strongly during his childhood.

(...) pero lo que más me llama la atención, en la medida en que se puede leer algo en una cara o un cuerpo, es la belleza de ese pequeño ser y la calma infinita – la calma del infinito – que se desprende de su postura, por otra parte convencional, y de la expresión un tanto angustiada de sus rasgos. No hay rastro del nerviosismo que se adivina en las fotos de madurez, de esa cierta crispación en la actitud y el movimiento de las manos, con las que parece no saber qué hacer. El aire de principito de este niño superdotado debía de resultar fascinante para un adulto. (Bréchon 1999: 53)

At the end of the first trimester of the academic year 1899, and before the Christmas holidays, Fernando Pessoa received the *Form Prize* and the *General Excellence* award for his effort and progress during the trimester. From that moment on,

Fernando Pessoa received different awards for the results he obtained in the different school subjects. Interestingly, although as stated at the beginning of this chapter many documents from Pessoa's years of schooling have been lost, we have knowledge of the different prizes and awards which the Portuguese author received at school, because the prizes granted by *Durban High School*, were in the form of school books. The Portuguese critic Maria da Encarnação Monteiro, who made a very insightful investigation concerning the books in Pessoa's personal library, found out which books had been received by Fernando Pessoa as prizes at *Durban High School* because they all contained a dedicatory placed on the front endpaper. We find the following dedicatory on the book *From the Earliest Times to the End of the Republic* by Gilman Arthur, 3rd Edition, London, 1894: "Government of Natal/Education Department/*Durban High School*/X-mas 1899/ To Pessoa Form II-A/ For General Excellence/ W.H. Nicholas/ Headmaster" (Monteiro 1956, Qt. in Severino 1983: 48). In December 1990, Pessoa received *Stories from the Fraerie Queene* by Mary Macleod, for his excellence and merits in the subject of French. H. D. Jennings maintained correspondence with Clifford Geerds (one of Pessoa's classmates from those years), who recalled not having a very close relationship with young Fernando Pessoa, but remembered the many times Pessoa had received prizes, "um rapazinho de olhos profundos e brilhantes, cabeça grande em proporção ao corpo frágil e franzino surgir inesperadamente do fundo da sala, pegar no seu prêmio com uma reverenciada vênua e em seguida imiscuir-se novamente entre as sombras" (Qt. in Severino 49-50).



(Fig. 9: *From the Earliest Times to the End of the Republic* by Gilman Arthur, 3rd Edition, London, 1894)¹⁸

The Portuguese poet completed *Form IV* at *Durban High School* in 1901, and that same year, he took the *School Higher Certificate Examination*, obtaining 63, 6% in the exam. As he obtained a score of more than 60%, Pessoa was placed in the *First Class* group, with students who had reached the highest grades in the exam; he obtained the following results in each subject:

¹⁸ From Casa Fernando Pessoa – Biblioteca Digital: <http://casafernandopessoa.cm-lisboa.pt/bdigital/9-31>

Subject	Percentage
English Higher Grade – Section A	89/150
English Higher Grade – Section B	89/150
Latin	266/300
French	223/300
Arithmetic	132/300
Algebra	205/300
Geometry	145/300

(Table nº2 - Severino 1983: 63)¹⁹

As can be asserted by the results Fernando Pessoa obtained in the *School Higher Certificate Examination*, at the age of thirteen the poet-to-be already presented greater abilities in subjects related to the area of humanities and languages than for the science subjects. Thus, when comparing the results, Pessoa obtained his highest percentages in the subjects of English (A and B), Latin and French. Given these qualifications, Fernando Pessoa obtained the Secondary Education *School Higher Certificate* in 1901 at the age of thirteen. At the beginning of August of that same year, Pessoa returned with his family to Portugal for a long vacation in Lisbon, also spending some time with his stepfather's family in the Algarve and his mother's family in the Azores Islands. The family vacation in Portugal lasted thirteen month, until September 1902²⁰.

When returning to Durban in September 1902, Pessoa enrolled at the *Durban Commercial School* instead of continuing his studies at *Durban High School*. The reason why Pessoa decided to enrol at the *Commercial School* is unclear; he could have been persuaded by his stepfather, João Miguel Rosa, to follow more practical studies, as Pessoa was more advanced than the other students his age and to enrol in the

¹⁹ The grades obtained by Fernando Pessoa in this exam were sent by the *Joint Matriculation Board* to H. D. Jennings on a personal letter in 1965 (Qt. in Severino 1983: 63).

²⁰ For more information on this period of Fernando Pessoa's life one may consult the chapter *Interludio Português* included in Robert Bréchon, *Extraño extranjero: Una biografía de Fernando Pessoa*. Ed. Cast.: Alianza editorial. Madrid: 1999.

Commercial School could have seemed a better choice considering his intellectual developments at the time (Ángel Crespo and Alfredo Margarido quoted in Bréchon 1999: 64). Nevertheless, the year Fernando Pessoa studied at *Durban Commercial School* was unbeneficial for his academic progress, especially in the subjects of humanities as was demonstrated by the results he obtained in the *Matriculation Examination* organized by the *University of the Cape of Good Hope* in November 1903.

16/1

28-87

University of the Cape of Good Hope.

STATEMENT OF MARKS.

Matriculation Examination, 1903

CENTRE *Durban*

Candidate's Examination Number.		MARKS.		SUBJECTS.
Maximum Obtainable	Minimum Required.	Compulsory Subjects		
150	80	ENGLISH - I.	99	66 $\frac{2}{3}$ %
150		ENGLISH - II.	87	58 %
200	166	DUTCH.		
200		FRENCH.	124	62 %
200	80	GERMAN.		
200		KAFIR.		
200		SESUTO.		
100	75	LATIN - PART I.	61	61 %
200		LATIN - PART II.	101	50 $\frac{1}{2}$ %
120	30	ARITHMETIC.	94	78 $\frac{1}{3}$ %
240	60	ALGEBRA.	80	33 $\frac{1}{3}$ %
240	60	GEOMETRY.	78	
1400	560	AGGREGATE.	724	51 $\frac{1}{2}$ %
Optional Subjects.				
300		GREEK.		
250		HISTORY.		
250		PHYSICS.	43	17 $\frac{1}{2}$ %
250		CHEMISTRY.		
250		BOTANY.		

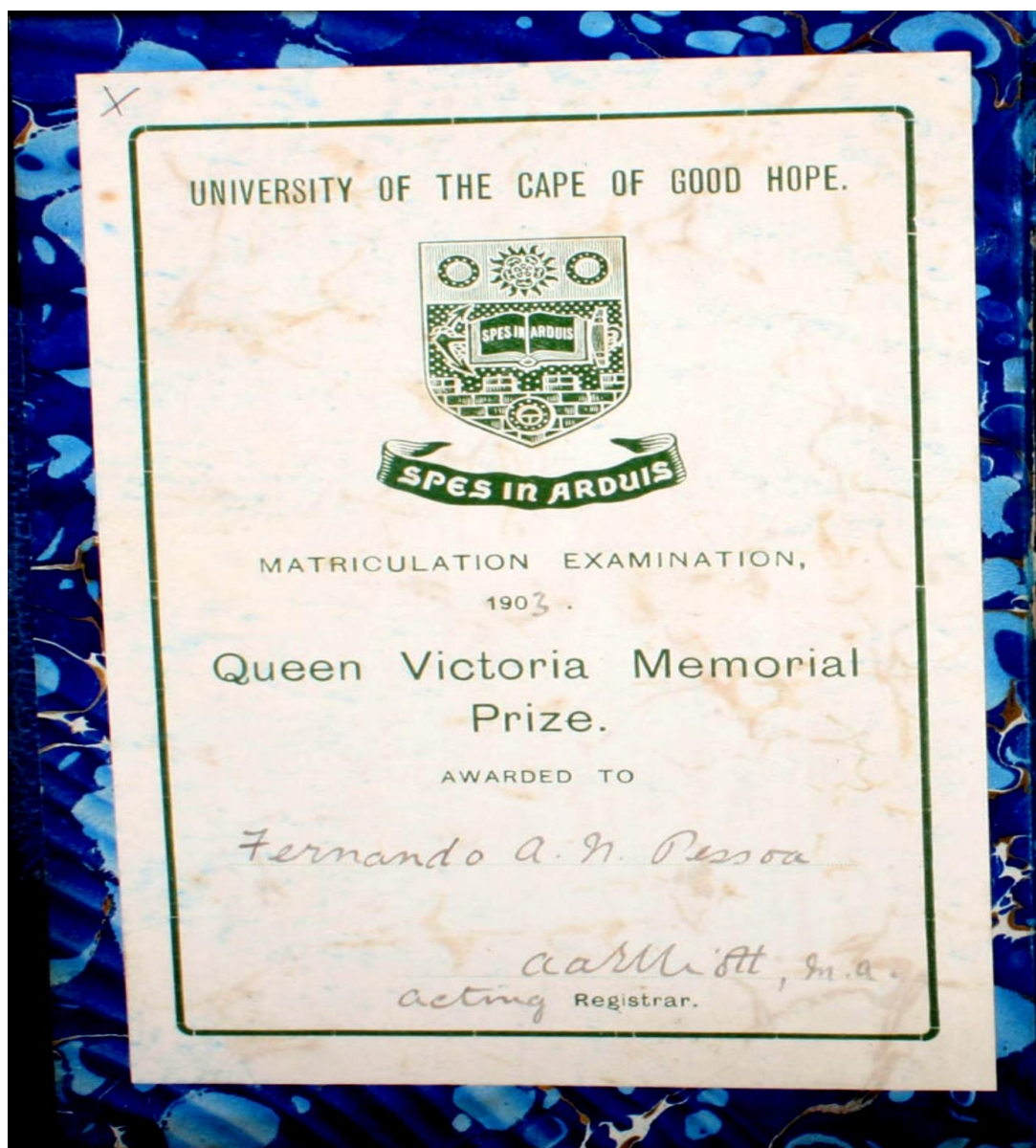
(Fig. 10: Grades obtained by Fernando Pessoa in the *Matriculation Examination* (1903),

BNP/E3 28 16/2 28-88)

As Severino explains, during the year Pessoa coursed his studies at the *Durban Commercial School*, he was not able to adequately prepare for the *Matriculation Examination*, as some of the subjects integrated in the exam (English, Latin, French and Physics) were not taught in the Commercial School and the grades Pessoa obtained in these subjects were inferior from the grades obtained on the *Higher Certificate Examination* in 1901. Nevertheless, as Bréchon states Pessoa keep ardently reading English literature during that year:

Pese a seguir los cursos nocturnos en la Escuela Comercial, el joven alumno no renuncia a sus estudios literarios ni de creación poética. (...) Trabajaba en casa preparando el *Matriculation Examination*. (...) Pero da la impresión de que lo único que le interesa es la literatura inglesa, porque descuida el resto de las asignaturas, incluido el latín (Bréchon 1999: 65)

Due to the results obtained in the *Matriculation Examination*, Pessoa was placed in the *Third Class* and not the *First Class* level he had obtained in the 1901 examination. From the different qualification obtained by young Fernando Pessoa, the amazing thing was that Fernando Pessoa won the *Queen Victoria Memorial Prize* for his essay on the English exam, interestingly, competing for the prize among 899 other students, most of which were native English speakers. Fernando Pessoa received the following book for obtaining the *Queen Vitoria Prize: The Choice Works of Edgar Allan Poe. Poems, Stories, Essays*. Intro by Charles Baudelaire. London, Chatto & Windus, 1902:



(Fig. 11: The book Pessoa received for his prized English essay in the Queen Victoria Memorial Prize)

Fernando Pessoa's prized essay has been lost and it has been hard for critics to decide which of the three optional topics in the exam Pessoa had chosen for the essay. As Bréchon notes (1999: 66), E. Severino and Ángel Crespo were inclined to suggest that Pessoa chose the second option «Common Superstitions», there was also the possibility that he had chosen the first option «My idea of a well-educated man and of a well-educated woman». The third option «Gardening in South-Africa», was probably the option with less interest for the young poet.

16/7

28-71

UNIVERSITY OF THE CAPE OF GOOD HOPE.

MATRICULATION EXAMINATION.

1903

ENGLISH.

FIRST PAPER.

Time]

[Three Hours

EXAMINER: Mr W. G. R. MURRAY, M.A.

MODERATOR: Professor CLARK, M.A.

1. Write out the following passage, correcting all the errors and supplying the necessary punctuation:

The intricate manœuvres of these seried masses of troops formed a dazzling pagent, and, as I viewwed them, I fell into a kind of rever^{ee} and fantasmal shapes of warriors, strategists, and tactitions, long since butried martialled themselves before my untrammel^{ed} imagination. Dispsing the apiduous practice, the self-abnigation, the iron discipline, which alone could make feaible the execution of these labyrinthean figures, and kalydeo-scopic movements by a heterogeneous medley of humane beings, without sacrificing for one moment perfect sym^{me}try of formation, my mind dwelled fondly on the ellementary stratagem^s of the heroic age, the unparallel^{ed} constancy of the Roman legion the impenit^{ri}ble barrier of the maled phallanx, and greived that the impregnable fortresses and the invincible palladins of Christian-
dom were become a mere by^eword in these degenerate days of musquetry and artillery and of spureous and counterfeet courage.

phantasmal

untrammel^{ed}unparallel^{ed}

musquetry

(30)

4 errors (?)

2. Write an Essay of not less than one and not more than two pages on *one* of the following subjects:

- (a) My idea of a well-educated man and of a well-educated woman.
- (b) Common superstitions.
- (c) Gardening in South Africa.

Over

(50)

BIBLIOTECA NACIONAL

(Fig. 12: English First Paper Exam Matriculation Examination (1903), BPN/E3 28 16/7, 28-71).

Interestingly, one is able to find in Fernando Pessoa's Archive at the BNP, the documents which contain the questions for the English exam Pessoa took in 1903. One of the documents (Fig. 12) of the English exam contains the famous essay question and the different options the students could choose from.

2. Write an Essay of not less than one and not more than two pages on *one* of the following subjects:

- (a) My idea of a well-educated man and of a well-educated woman.
- (b) Common Superstitions.
- (c) Gardening in South-Africa.

When one examines the document cautiously, one finds there is a mark (a pencil cross) made by Fernando Pessoa next to option (b) Common Superstitions, and although the essay has been mislaid, one is inclined to believe this was this was indeed the option Pessoa choose to write his prized essay.

The fact that Fernando Pessoa obtained the prize for best written essay in English Language; helps prove that he already had a perfect command of the English Language at this age, perfect to the extent of not being simply his second language, but evidencing his already strong bilingualism. As was mentioned before, Pessoa was competing for the *Queen Victoria Prize*, with students for whom English was their native language. As Severino states:

A prova patente do incomum talento literário e da genial inteligência de Fernando Pessoa foi, sem dúvida, enquanto estudante em África, demonstrada pela obtenção do 'Prémio Rainha Victoria', atribuído ao melhor ensaio de estilo inglês no exame de admissão. (...) Por ser o ensaio escrito numa língua que não era a sua e a qual, acreditamos, desconhecia completamente sete anos antes, o premio que lhe foi conferido evidencia, não só a familiarização indiscutível de Fernando Pessoa com a língua inglesa, (...) mas também, indiscutivelmente, o grão de imersão do poeta na vida cultural inglesa, manifesta através do ambiente singularmente britânico da Colónia do Natal. (1983: 91)

The *University of the Cape of Good Hope* was at that moment in history, just an institution which organized the examinations for the students living in the British Colony, it was not a university *per se*. Students could not course their university courses in the Colony, the institution worked as mediator between British Universities and the students living in the Colony. As Jennings and Severino brought to light during their investigations, Fernando Pessoa did not course his first year of university studies at the *University of the Cape of Good Hope*, as the Institution did not impart university courses, but just examined students. Severino sustains that Pessoa coursed *Form VI*, which would be equivalent to a preparation course in order to engage in university studies or perhaps what would have been his first university year, enrolling once again in *Durban High School*, where he met his classmate Clifford Geerdts again, as there is data that proves that both students prepared for the *Intermediate Examination* in *Arts* during the academic year 1904. Severino did not find consistent information to explain why students from the Colony had to take the *Intermediate Examination* in order to have access to university studies if they had already passed the *Matriculation Examination*. Nevertheless, Severino discovers an interesting fact: the *Home Exhibition* scholarship was given by the Natal Government to one of the students from the Colony in order to study in one of the British universities. After taking the *Intermediate Examination*, Clifford Geerdts, Pessoa's childhood classmate, received the scholarship to study at *Oxford University*. Fernando Pessoa obtained a total of 1029 points in the *Intermediate Examination*, 164 points more than the following student on the examination list. This fact makes it very hard to acknowledge why the scholarship to study in Oxford was granted to Geerdts and not to Fernando Pessoa. This could have been, as Severino states, due to the fact that Fernando Pessoa interrupted his studies at *Durban High School* and also perhaps because he was not a British citizen.

De certa forma, a educação inglesa nas escolas sul-africanas era mais castiça do que na própria metrópole. Os habitantes da colônia tentavam preservar o mais possível as tradições inglesas. Assim não é de admirar que o jovem estrangeiro, mesmo obtendo 164 pontos a mais que o próximo classificado - o que não é pouco -, tivesse sido preterido e que em seu lugar Clifford Geerds, cidadão britânico, tivesse sido escolhido para frequentar a Universidade de Oxford. A esse ato de injustiça cometido pelos dirigentes da Colônia do Natal deve muito a final a cultura portuguesa. (Severino 1983: 99)

16/2

28-88

University of the Cape of Good Hope.

STATEMENT OF MARKS.

Intermediate Examination, 1904

CENTRE: *Norban*

Candidate's Examination Number.		MARKS.		SUBJECTS.
Maximum Obtainable.	Minimum Required.			
		1105		
Compulsory Subjects.				
150	60	118	78%	ENGLISH-I.
150		102	67%	ENGLISH-II.
300	60	195	65%	LATIN.
150	60	81	54%	ALGEBRA.
150		70	46%	GEOM. and TRIG.
250	50	163	65%	PHYSICS.
250				CHEMISTRY.
250				BOTANY.
250				ZOOLOGY.
250				GEOLOGY.
1150	480	729	63 $\frac{9}{23}$ %	AGGREGATE.
Optional Subjects.				
300				GREEK.
200		135	67.5%	HISTORY.
250				DUTCH.
250		144	58%	FRENCH.
250				GERMAN.
250		90	36%	TRIG.
250				DYNAMICS.
250		700	369	52 $\frac{3}{7}$ %
250				PHYSICS.
250				CHEMISTRY.
250				BOTANY.
250				ZOOLOGY.
250				GEOLOGY.

(Fig. 13: Grades obtained by Fernando Pessoa in the *Intermediate Examination* (1904), BNP/E3 28, 16/2, 28-88).

Not obtaining the scholarship to study at *Oxford University* probably greatly offended young Fernando Pessoa. We will never be able to know with exact precision why Pessoa returned to Lisbon in 1905, why he locked deep inside his memory the years spent in Durban, or why he never left Lisbon after his return. This academic failure probably marked young Pessoa profoundly, but the truth is he never stopped writing in English language throughout his life, as it was the language he had studied as a child, and the language in which he began to grow intellectually. As Richard Zenith explains, “Pessoa’s original literary ambition was, naturally enough, to become a great English writer. All of his schooling as a child in South Africa was in English, his extracurricular readings were mostly in English, and his first poems, stories, and essays were in all in English” (Zenith *Selected Prose*: xvii).

In 1905, Fernando Pessoa left South Africa behind, but brought back with him all the way to Lisbon an important heritage: the English language. Whichever be the exact reason for Pessoa’s definite return to Lisbon in August 1905²¹, as many critics have sustained throughout the years, the Portuguese language owes a lot to this change of events in Fernando Pessoa’s life, and as Bréchon states:

Todos los que queremos a Pessoa, tanto en Portugal como en todo el mundo, nos felicitamos de la injusticia cometida por las autoridades de Natal en 1904. «Quienes trugaron su destino (el de ser inglés) –dice Severino-, le hicieron un inmenso favor a la cultura portuguesa.» Pessoa, escritor exclusivamente inglés, seguramente habría seguido siendo Pessoa, pero habría sido un Pessoa distinto, imaginable. Nunca renuncio a escribir en su segunda lengua, pero su obra en inglés, sea cual fuere su valor (durante mucho tiempo desconocido), proporciona sólo una idea aproximada de lo que habría sido su genio creador si, en vez de convertirse en un nuevo Camões, o un «súper-Camões», hubiera sido el nuevo Shakespeare. (1999: 80)

²¹ The exact date of Fernando Pessoa’s return to Lisbon is uncertain. Armando Côrtes-Rodrigues – based on information provided to him by Pessoa’s himself – suggested Pessoa’s return to Lisbon was in October 1905; João Gaspar Simões placed Pessoa’s return to Lisbon in August 1905; Alexandrino Eusébio Severino – based on previous information published by Maria da Encarnação Monteiro – suggested the date of Pessoa’s return to Lisbon as being August 1905, due to the dedicatory from W. Storm to Pessoa found on the book *The Complete Works of William Shakespeare*, which reads “With kind regards from W. Storm Durban Aug. 16th 1905”. (Severino 1983: 147-149)

1.2. PESSOA'S READINGS IN DURBAN

A KEATS

(Depois de ler o seu soneto: «When I have fears that I may cease to be»)

*Estatuário da poesia, tu disseste:
«Ah, se eu morrer sem pôr em verso ardente
Tudo – sim, tudo – que a minha alma sente!»
E morreste, e em pouco! Súbito horror!
Se comigo assim for!
Se eu também não puder dizer ao mundo
O meu sentir atónito e profundo!
Se eu morrer dentro em mim guardando fria
A minha inspiração e a minha dor,
Como tu, Estatuário da poesia!
Fernando Pessoa 17/11/1908*

At present, there is already very little disagreement among scholars when it comes to acknowledging that Fernando Pessoa was an ardent, constant and avid reader, as well as annotator. Over 1, 055 titles (not volumes) can be found in Pessoa's personal library kept at Casa de Fernando Pessoa (Lisbon). Nevertheless, as Patricio Ferrari (2008: 12) points out, this number is not faithful to the total count of the books Pessoa had under his possession, as many of the volumes still remain in the families keeping, have been sold in auction or are lost or mislaid. It is of irrefutable importance that Pessoa's personal library is properly assembled and counted for, organized and appropriately preserved. Some of the documents gathered in Pessoa's Archive contain his own summaries, personal comments and notes on the different books he read (document 14¹ 2 and 3 on Romanticism). Inclusively, one finds numerous documents containing lists of the books Pessoa wanted to purchase. This is the case of the list entitled 'Poetry and the Drama' on document (27-11k-0008 (Fig. 14)) which is signed by his English pre-heteronym Charles Robert Anon, all the works on the list belong to English authors. Thus, the Portuguese poet who once stated "I have found out that reading is a slavish

sort of dreaming. If I must dream, why not my own dreams”, was as Ferrari states, “first and foremost a reader”:

And from his Durban days inward, Fernando Pessoa’s writing life evolved within such a practice; for before the writer he came to be, Pessoa was, first and foremost, a reader — a reader with pen in hand. Just consider the heterogeneous lists he made, including books to be bought and sold, or taken along on the train, and it becomes clear that to think of this author outside the context of his personal library would mean to neglect a longstanding connection that both provoked and generated literature. (Ferrari 2008: 2)

Although Pessoa stated in numerous occasions that reading had caused little effect upon his literary artistic creation: “Though I have been a reader voracious and ardent, yet I remember no book that I have read, so far were my reading states of my own mind, dreams of my own, nay, provocations on dreams” (Pessoa, *Páginas Íntimas* 1966: 17); in other occasions he also stated as well, that every man suffers a certain degree of influence “Uma coisa é a influência, que só não sofre quem não vive, outra coisa é a subordinação” (1929)²². Written by the pen of Pessoa’s semi-heteronym Bernardo Soares one reads: “Leio e estou liberto (...) Leio como quem abdica (...) Leio como quem passa (...)”:

Leio e estou liberto. Adquiro objectividade. Deixei de ser eu e disperso. E o que leio, em vez de ser um trajo meu que mal vejo e por vezes me passa, é a grande clareza do mundo externo, toda ela notável o sol que vê todos, a lua que malha de sombras o chão quieto, os espaços largos que acabam em mar, a solidez negra das árvores que acenam verdes em cima, a paz sólida dos tanques das quintas, os caminhos tapados pelas vinhas, nos declives breves das encostas. (Soares, *LD* 308)

²² Fernando Pessoa’s Preface to *Antologia de Poemas Portugueses Modernos*, Fernando Pessoa and António Botto (1929).

Ch. Ch. Chas. Robert Anon.
Ch. Anon. ~ Poetry and the Drama. ~ Ch. Ch.

Author	Work, &c. <i>Ch. Robert</i>	No. of Vols.	Editor (if any).	Publisher	Price.
Ben Jonson.	"Works".	3	Gifford; Col. Cunningham	Chatto & Windus.	3/6 each.
Robert Burns.	"Works".	4.	W. E. Henley & T. F. Hendon (Centenary Edition).		12/6 all.
Lord Byron.	"Poetical & Dramatic Works".	13.	Fair of Lovelace, E. H. Colledge & R. E. Prothero.		6s. each.
Matthew Arnold.	"Complete Poetical Works".	1.			7s. 6d.
Christopher Marlowe.	"Works &c"	1.	Col. Cunningham	Chatto & Windus	3s. 6d.
John Milton	"Poetical Works" . .	3.	David Masson.		12/- all.
P. B. Shelley	"Complete Works" . .	5.	R. H. Shepherd.	Chatto & Windus.	3/6 each
R. B. Sheridan	"Complete Works" . .	1.		Chatto & Windus.	
Edmund Spenser.					
Alfred Tennyson.					
Alfred Tennyson.					
William Wordsworth.	"Complete Poetical Works".	1.	John Morley.		7s. 6d.
S. T. Coleridge.	"Complete Poetical Works".	1.	J. Dykes Campbell.		7s. 6d.
Thomas Hood.	"Works"	2.	Kanon Aniger.		4s. each.
T. Noon Talfourd.	"Tragedies" "Dramas"	1.		Routledge.	1s. 0d.
Giles Fletcher	"Complete Poetical Works".	1	Rev. A. B. Grosart	Chatto & Windus.	3s. 6d.
P. B. Marston.	"Poetical Works" .	1	(Centenary Poets).	Scott.	
Rodin Noel	"Poetical Works" .	1	(Centenary Poets).	Scott.	
A. H. Clough.	"Poems"	1	(Golden Treasury).	Macmillan.	2s. 6d.
George Darby.	"Poems"	1	(Little Library).	Methuen.	2s. 6d.
William Blake.	"Poetical Works" . .	1	(Aldine Edition).	Bell.	2s. 6d.
James Beattie.	"Poetical Works" . .	1	(Aldine Edition).	Bell.	2s. 6d.
Charles Churchill	"Poetical Works" . .	2	(Aldine Edition).	Bell.	2s. 6d. each.
Samuel Butler	"Poetical Works" . .	2	(Aldine Edition).	Bell.	2s. 6d. each.
Matthew Prior	"Poetical Works" . .	2	(Aldine Edition).	Bell.	2s. 6d. each.
Mark Akenside	"Poetical Works" . . .	*1	(Aldine Edition).	Bell.	2s. 6d.
William Collins	"Poetical Works" . . .	1	(Aldine Edition).	Bell.	2s. 6d.
William Falconer	"Poetical Works" . .	1	(Aldine Edition).	Bell.	2s. 6d.
William Cowper	"Poetical Works" . .	1	(Edin. Edition).	Macmillan	3s. 6d.

(Fig. 14: BNP/E3 27-11k-0008 - 1904/5 approx.)

While Pessoa did not frequently mention the years he spent in Durban, as was pointed out previously in this study, he did however dedicate numerous poems and other writings to, and was inspired by, some of the Anglo-American authors he admired.

Charles Dickens – *Pickwick Papers*

Mr Pickwick belongs to the sacred figures of the world's history. Do not, please, claim that he never existed; the same thing happens to most of the world's sacred figures, and they have been living presences to a vast number of consoled wretches. So, if a mystic can claim a personal acquaintance and clear vision of the Christ, a human man can claim personal acquaintance and a clear vision of Mr Pickwick.

Pickwick, Sam Weller, Dick Swiveller – they have been personal acquaintances of our happier hours (...). They have lapsed from us in a diviner way than dying, and we keep their memory with us in a better manner than remembering. (...)

To Read Dickens is to obtain a mystic vision, but though he claims so often to be Christian, it has nothing to do with the Christian vision of the world. It is a recasting of the old pagan noise, the old Bacchic joy at the world being ours, though transiently, at the coexistence and fullness of man, at the meaning and sad parting of perennial mankind. (...)

He raised caricature to a high art and made unreality a mode of reality. Mr Pickwick has a more solid density than our acquaintances; he belongs more than the next-door neighbour and is a more living person than dozens, such as the Trinity [...]. (Pessoa, from "Charles Dickens—*Pickwick Papers* in *Selected Prose* 2001: 217-218)

Written both by Pessoa himself or by one of his heteronyms, one finds countless references to Anglo-American authors, whose works Pessoa first encountered whilst studying in Durban: 'A Keats' (07/11/1908); 'Saudação a Walt Whitman' (1915-1916)); the references to R. L. Stevenson's *Treasure Island* in Álvaro de Campos' poem 'Ode Marítima' (1915); Pessoa's usage of Shakespearian verse in his 35 *Sonnets*; Pessoa's 'Ruba'iyat', made up of two hundred Ruba'iyat written in Portuguese around 1926-1934²³, where motivated by Edward FitzGerald's English version of Omar Khayyam's

²³ The almost two hundred Ruba'iyat written in Portuguese by Fernando Pessoa around 1926-1934, are composed by four verses decasyllabic, with *aaba* rhyme: "Dormimos o universo. A extensa massa / Da confusão das cousas nos enlaça / Sonhos; e a ébria confluência humana / Vazia ecoa-se de raça a raça". Zenith, *Poesia do eu*, 2008:433).

‘Ruba’iyat’. Fernando Pessoa’s knowledge of English history and the classics of English literature is also present in many of his essays written in Portuguese, were Pessoa uses English cultural and historical contexts as example for, or, in comparison with Portuguese contexts:

A história literária da Inglaterra mostra três períodos distintos, ainda que subdivisíveis em subperíodos – o isabelino, que vai de 1580, aproximadamente, até a um ponto pouco mais ou menos coincidente com o fim de República; o tratável de «neo-clássico» que, pouco depois começando, ocupa quase todo o século XVII, começando porém a morrer desde 1780, aproximadamente; e o moderno, que vem desde então até aos nossos dias. Destes três períodos o primeiro impõe-se como, por muito, o maior, não só por ser mais alto o *tom* poético geral do período, mas também porque as suas culminâncias poéticas – Spenser, Shakespeare e Milton – põem na sombra quantos nomes ilustres os outros períodos apresentam. (...) – O terceiro período contém figuras que, sem serem supremas, são como Coleridge, Shelley ou Browning, grandes indiscutivelmente. (Pessoa, *A Nova Poesia Portuguesa Sociologicamente Considerada*, in *A Águia*, 2º Série, nº 4, Porto, April, 1912)

When Catarina Edinger approaches a comparative study between the works of the North American poet Wallace Stevens and Fernando Pessoa, she notes diverse aspects of their works due to their different personalities and the different social-historical circumstances that separated both poets. However, Edinger insists, when comparing their works, upon an indisputable fact “(...) both were raised on the same masters” (1982: 132). Undeniably, the Portuguese poet, was raised and developed intellectually, studying and reading the same authors as American and British children of his generation read and studied at school, as Edinger states:

Consequently, in spite of the Geographical distance between them and their different cultural heritage, the poetic affiliations of Stevens and Pessoa coincide to a great extent: both were raised on the same masters – Shakespeare, Milton, Wordsworth, Coleridge, Shelley, Keats, Emerson, Whitman, to mention a few relevant ones. (Edinger, in *The Man Who Never Was* 1982: 132)

Like all Anglo-American children of his generation, Charles Dickens was recurrent on his night table, “Em minha infância e primeira adolescência houve para mim, que vivia e era educado em terras inglesas, um livro supremo e envolvente – os *Pickwick Papers*, de Dickens; ainda hoje, e por isso, o leio e releio como se não fizesse mais que lembrar”²⁴ This extract of a letter sent by Pessoa to José Osório dating from 1932, reveals an interesting point, similar to what was analysed previously on the poem *Un Soir à Lima*. The memories of childhood spent “in English lands” (*em terras inglesas*) are recollected through the reading of Charles Dickens, “o leio e releio como se não fizesse mais que lembrar”. Thus, the process of rereading takes Fernando Pessoa back to his “infância e primeira adolescência”, once again, recalling the past through epiphany.

Furthermore, as Terlinden argues, whilst studding in Durban Pessoa had been educated in the classics of English Literature: “Pessoa’s “Britanization” was not due so much to the South African colonial atmosphere of his youth as it was to his intellectual contact with the Classics of English Literature, the introduction to which came in the British School he attended” (Terlinden 1990: 14). Not only was Pessoa’s education during his studies at *Durban High School* based in the Classics of English Literature, but also in the classics of Greek and Latin Literature. Pessoa’s Latin teacher and headmaster of *Durban High School* from 1886 to 1909, W. H. Nicholas, was a faithful representative of the Victorian educational principles and an ardent humanist, “era um desses extraordinários professores que, pela sua marcante personalidade e conhecimento incomum não só da sua matéria como de todos os assuntos adjacentes, marcam as gerações vindouras e formam os grandes homens de amanhã” (Severino 1893: 55). There is little doubt that W. H. Nicholas’ teachings caused influence upon young

²⁴ Extract of the letter sent by Fernando Pessoa to José Osório in 1932 in Apolinário Lourenço, António, *Fernando Pessoa*. Ed. 70, Coimbra, 2009.

Fernando Pessoa²⁵. W. H. Nicholas' last speech as a teacher in *Durban High School*, published by Jennings in *The D. H. S. Story* (1966), serves as a perfect example to understand the type of education which Fernando Pessoa received.

All education has only one end, and that is to fit one for one's life. Every man's life is spent in relations with his fellow man and the more cultured a man is, the better able he should be to fit in his life with that of his fellows. Natal people, unfortunately, were too inclined to think that the practicalities, the ability to cast up a column of figures or write a sentence – were all that counted, and that the world of the humanities is sentimental rubbish. But I am going to declare to you again, as I have often done in the past, that the education in the classics, and I mean those in English and French as well as those in Greek and Latin – an education based upon the best that history could teach, upon the thoughts and philosophy of the great men of the past, was the education that enabled a man to fight the battle of life, to make his stand among his fellows and to resign himself to the inevitable at last. (Qt. in Severino 1983: 6)

²⁵ Detailed information and analysis of the influence W. H. Nicholas' teaching caused over Pessoa's learning at *Durban High School* can be found in Jennings, Humbert Dudley, *The D. H. S. Story 1866-1966* (1966) and Severino, Alexandrino Eusébio, *Fernando Pessoa na África do Sul* (1983).

1.2.1. Pessoa's readings for exam preparation and comments on his 'Reading Diaries'

*(...) e certas influências poéticas inglesas, que sofri muito antes de saber sequer da existência do Pessanha, atuam no mesmo sentido que ele (...). E a construção e amplitude do poema épico, tem-nas Milton (que li antes de ler os Lusíadas, em maior grau que Camões).*²⁶

*Em minha segunda adolescência dominaram meu espírito Shakespeare e Milton, assim como, assessoramente, aqueles poetas românticos ingleses que são sombras irregulares deles; entre estes foi talvez Shelley aquele com cuja inspiração mais convivi.*²⁷

As explained in the first part of this chapter, Fernando Pessoa undertook three different examinations during his studies in Durban: *School Higher Certificate Examination* (1901); *Matriculation Examination* (1903) and the *Intermediate Examination* (1904). Due to the grades Pessoa obtained in the different examination, we know he acquired high percentages in the language subjects, including English, language, which he had not been familiar with until the age of eight. There is no exact knowledge of all the books which Pessoa had to read for English classes, as this information has been hard to assert, what is known with precision, due to the investigations carried out by critics already mentioned with help from *Durban High School* and *Cape University*, are the books Pessoa had to read in order to prepare for the different examinations he carried out during his studies in Durban. As Zenith states, “O inglês de Pessoa provinha da escola, não das ruas de Durban, e na escola foi nos livros,

²⁶ Letter to João Gaspar Simões in E. Severino, Alexandrino, *Fernando Pessoa na África do Sul*. Ed. Dom Quixote, Lisboa, 1983. P.137

²⁷ Letter to João Gaspar Simões and Osório de Oliveira in E. Severino, Alexandrino, *Fernando Pessoa na África do Sul*. Ed. Dom Quixote, Lisboa, 1983. P. 163

mais do que nos corredores, que o seu domínio da nova lingual foi crescendo prodigiosamente” (Zenith, *Poesia Inglesa* 16). In 1901, with the intention of taking the *School Higher Certificate Examination* and concluding one of the school cycles, Pessoa prepared for the English exam as well as for the French, Latin, Algebra, Arithmetic and Geometry exams. The syllabus containing the list of books which students had to read and study for the English exam was published on a list denominated as *Set Books*. The *Joint Matriculation Board*, with whom Severino was in contact with, facilitated the list of *Set Books* for the English exam of 1901. Therefore, there is knowledge that young Pessoa read the following books to prepare for the English exam: George and Sidgwick, *Poems of England*, 14-16, 25-28 and 37-38, and Sir Walter Scott, *Ivanhoe*, both books are of nationalist thematic. On the one hand, *Poems of England* evokes the nation and on the other hand the romance *Ivanhoe*, relates to historical facts of the nation during the Middle Ages. Little more is known about the books which Pessoa read for this first exam, and it is hard to analyse whether or not these readings caused any precise influence upon his later adult writings, although if studied in detail, perhaps one would find that they did help assert some of the basis of the young poet’s education and artistic concerns. What can be emphasized is that these readings opened Pessoa’s kaleidoscope of knowledge regarding the nation’s history, and at the same time also enlarged Pessoa’s knowledge of English Language as a young student, as Patricio Ferrari²⁸ explains:

²⁸ In the past decades, there has been an increased interest of undergoing studies and investigations concerning Fernando Pessoa’s written marginalia on the books belonging to his personal library. These studies, and hopefully those which shall follow, are of crucial importance for a better understanding of the Portuguese poet’s universe and intellectual anxieties. Studies on written marginalia: *Fernando Pessoa as Writing-reader: Some justifications for a Complete digital edition of his Marginalia*, Patricio Ferrari (2008); *Biblioteca Fernando Pessoa*, Patricio Ferrari and Jerónimo Pizarro, in *Diccionario de Fernando Pessoa e do Modernismo Português*, Ed. Fernando Cabral Martins (Lisbon: Caminho, forthcoming); *The Poetics of Pessoa’s “Drama em Gente”: The Functions of Alberto Caeiro and the Role of Walt Whitman* (unpublished doctoral dissertation, Chapel Hill, NC, 1987; *Nota dos livros da biblioteca do poeta Fernando Pessoa* (Trabalho incompleto), Maria Galhoz, in *O Movimento Poético do ‘Orpheu’*, 2 vols. (Lisbon: n.pub., 1953); *O espólio e a biblioteca de Fernando Pessoa: uma solução para alguns enigmas*,

For illustrative purposes only, I have selected one of the earliest annotated-readings from Pessoa's extant books: Sir Walter Scott's *Ivanhoe*, signed 'F.A.N Pessoa / *Durban High School*', which was part of the required reading for the School Higher Certificate Examination (June, 1901). The pencilled underlining and ink annotations on page 391 (Chapter XXXV) depict the relationship Pessoa had with this book. Interestingly enough, this early reading seems to have been the medium through which unfamiliar terms were first learned. Cautiously looked up, the unknown words would be accompanied, in the margin, by their meaning and/or synonym written in pencil. (Ferrari 2008: 5)

In the 1901 examination, students also had to give proof their linguistic and grammatical aptitudes by undergoing exercises of composition, grammar and orthography. As was already mentioned, Pessoa obtained a 63.3% average in the examination, placing himself in the highest level, *First Class*. Pessoa obtained 89% out of 150 on the English test, a high qualification if we consider that this thirteen year old boy had only spent five years being educated in English, and that this was not his native language. Thus, we can conclude, by the results obtained, that Fernando Pessoa already read, wrote and understood the English Language perfectly at the age of thirteen, and was therefore already bilingual in 1901.

For the *Matriculation Examination* which Pessoa took in 1903, students also had access to the list of *Set Books*; once again due to the information provided by the *Joint Matriculation Board at University of the Cape of Good Hope*, and the investigations carried out by Severino, we have knowledge of the books Fernando Pessoa read for the English Literature test. Pessoa took the *Higher Grade* English test during this examination, which was mandatory for students which wished to course university studies, for the literature test Pessoa had to read:

- *The Life of Henry the Fifth*, William Shakespeare.

in *Fernando Pessoa: tempo, solidão, hermetismo*, (Lisbon: Moraes Editora, 1978), pp.161-71; *Uma Introdução à Marginália de Fernando Pessoa*, Maria do Céu Lucas Estibeira, (Unpublished master's thesis), Universidade de Lisboa, 2002.

- 24 of the essays written by Joseph Addison and Richard Steele from their journal *The Spectator*.

In this exam the future poet did not obtain the high results he obtained on the 1901 examination, probably because, as was mentioned above, he lost more than a year of schooling during the family's 'long vacation in Portugal' and because on his return to Durban he enrolled at the *Commercial School*. Nevertheless this exam presents an important novelty regarding the exam Pessoa took in 1901.

The essays written by Addison and Steele mentioned above, and read by Pessoa for the 1903 literature exam, could have helped the young poet learn how to manage the style and technique of an essay, which is a literary genre the poet will broadly use throughout his life, writing both in English and Portuguese language. Addison's essays for *The Spectator* related to themes about urban life and English middle class, and as demonstrated by Severino in the chapter of his Thesis (1983), entitled "A Ironia e o Humor: Ensaaios de *The Spectator*", a strong relation can be found between Addison's essays and Fernando Pessoa's essay from 1928 *O Provincialismo Português*, in which, by using the same sort of irony as Addison, Pessoa analyses situations and common aspects of day to day life of the Portuguese Society. One cannot confirm with precision if the thin irony that trespasses from many of Pessoa's writings, can be connected to his readings of *The Spectator*, but what does come to light when reading some of Pessoa's texts is his ability to use and distinguish the characteristic British irony, probably brought-about by his contact with the British culture that soaked the streets of Durban during those years. In his essay *O Provincialismo Português* (1928), Pessoa affirms:

É na incapacidade de ironia que reside o traço mais fundo do provincialismo mental. Por ironia entende-se, não o dizer piadas, como se crê nos cafés e nas redacções, mas o dizer uma coisa para dizer o contrário. A essência da ironia consiste em não se poder descobrir o segundo sentido do texto por nenhuma palavra dele, deduzindo-se porém esse segundo

sentido do facto de ser impossível dever o texto dizer aquilo que diz. Assim, o maior de todos os ironistas, Swift, redigiu, durante uma das fomes na Irlanda, e como sátira brutal à Inglaterra, um breve escrito propondo uma solução para essa fome. Propõe que os irlandeses comam os próprios filhos. Examina com grande seriedade o problema, e expõe com clareza e ciência a utilidade das crianças de menos de sete anos como bom alimento. Nenhuma palavra nessas páginas assombrosas quebra a absoluta gravidade da exposição; ninguém poderia concluir, do texto, que a proposta não fosse feita com absoluta seriedade, se não fosse a circunstância, exterior ao texto, de que uma proposta dessas não poderia ser feita a sério.

A ironia é isto. Para a sua realização exige-se um domínio absoluto da expressão, produto de uma cultura intensa; e aquilo a que os ingleses chamam *detachment* — o poder de afastar-se de si mesmo, de dividir-se em dois, produto daquele «desenvolvimento da largueza de consciência», em que, segundo o historiador alemão Lamprecht, reside a essência da civilização. Para a sua realização exige-se, em outras palavras, o não se ser provinciano.²⁹

For the English exam of the *Intermediate Examination*, that gave the children studying in the British Colony access to university studies, and which Pessoa took in 1904, the students read the following books:

For the Poetry Exam students had to study *The Golden Treasury of English Songs*³⁰, paying close attention to:

- John Milton, *Ode on the Morning of Christ's Nativity*; *Lycidas*; *L' Alegro*, *II Penoso* and *At a Solemn Music*.
 - John Dryden (1631-1700), *Song for St. Cecilia's Day* and *Alexander's Feast*.
- For the Narrative Exam:

- Thomas Carlyle (1795-1881), *The Ancient Monk*, from the second part of *Past and Present*.

El encuentro con Carlyle fue para Pessoa aún más decisivo que el de Milton. Las dos influencias se oponen y se completan en el poeta portugués. Milton es el ejemplo apolíneo de una poética de la razón al servicio de la virtud republicana. Carlyle le revela el poder del genio humano que acepta su propia desmesura. (Bréchon 1999: 72)

²⁹In Pessoa, Fernando, *Textos de Crítica de Intervenção*. Lisbon: Ática, 1980. Pp. 159. First published in "Notícias Ilustrado", série II, Nº9. Lisbon: August, 1928.

³⁰*The Golden Treasury of English Songs* is one of the books found in Pessoa's personal library, which the author reread in many occasions throughout his life.

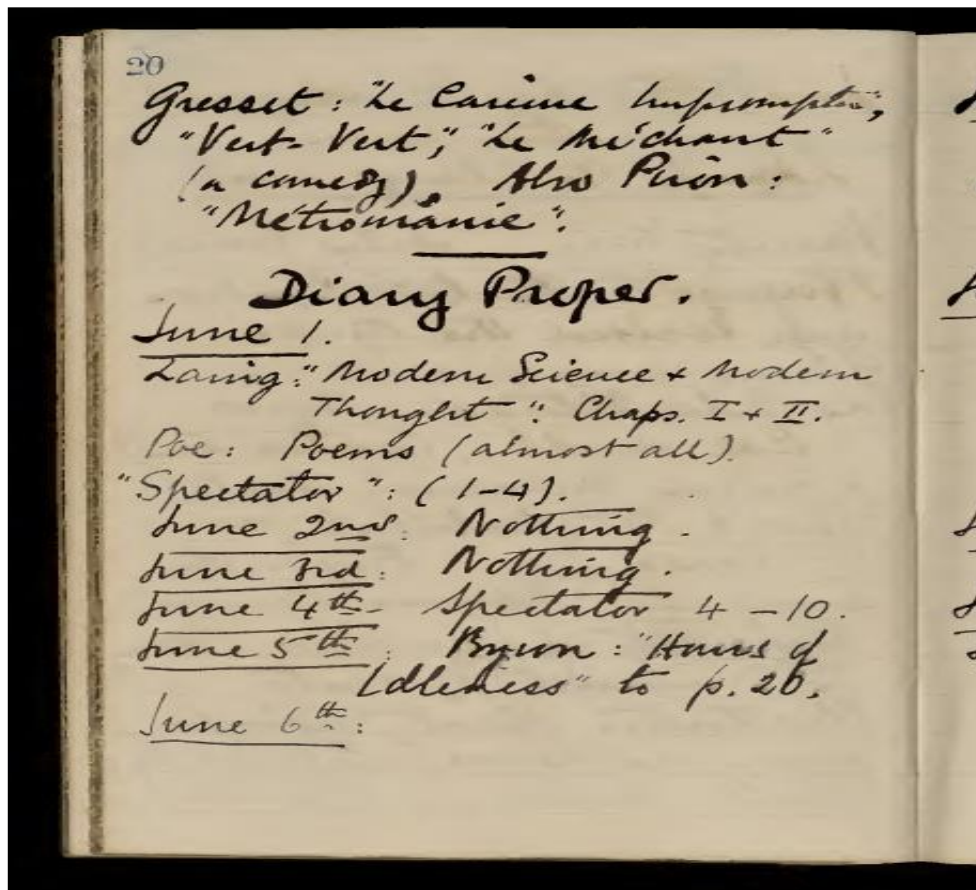
From the Works of William Shakespeare, Pessoa read *Henry V* for the *Intermediate Examination*, but due to the fact that Fernando Pessoa was an organized and applied young student, he usually kept diaries of the books he read, as is the case of the lists which can be found in Pessoa's notebook entitled "Notes, Jottings, Reminders et Coetera" (144N-1-54)³¹. Young Pessoa kept track of his readings in Diaries entitled 'Diary Proper' (Fig. 15). It can be confirmed, that among all the works of Shakespeare, fifteen year old Pessoa read³² the following books from May to August, 1904:

- The Tempest
- Comedy of Errors
- Much Ado about Nothing
- Measure for Measure

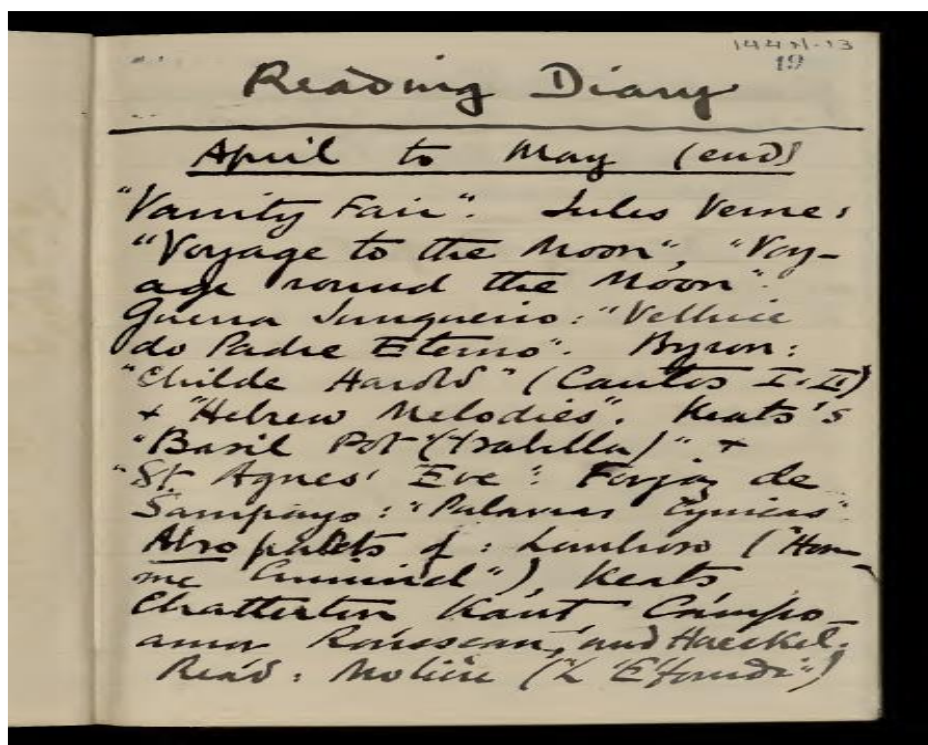
Pessoa's notebooks and reading diaries from the years he spent studying in Durban do not only contain list of books written by Anglo-American authors, but also by other acclaimed international authors and philosophers: Molière, Hegel, Arthur Schopenhauer, among others. As well as, notes of French, English or Portuguese grammar and vocabulary, which the young poet studied intensely during his school years.

³¹ From the notebooks belonging to Fernando Pessoa and keep in the Archive at BNP, also available in digitalized on-line public copy <http://www.bnportugal.pt/>, we provide here the list of notebooks used by Pessoa during his childhood and adolescence (until 1095) in Durban (South Africa): BNP Esp. E3/ 144B-1-61 (1900-1903); BNP Esp. E3/153-1-67 (1902-1909); BNP Esp. E3/144R-1-28 (1903); BNP Esp. E3/144S-1-19 (1904-1905); BNP Esp. E3/144B//2-1-11 (1904-1906); BNP Esp. E3/144N-1-54 (1904-1907).

³² Some of the days in the 'Reading Diary', as for example August 6th read: "Nothing: too much thought", prove that some days were dedicated by young Fernando Pessoa not only to reading but also to meditate on what was being read.



(Fig. 15: Example of 'Diary Proper' BNP/E3 144N-13v)

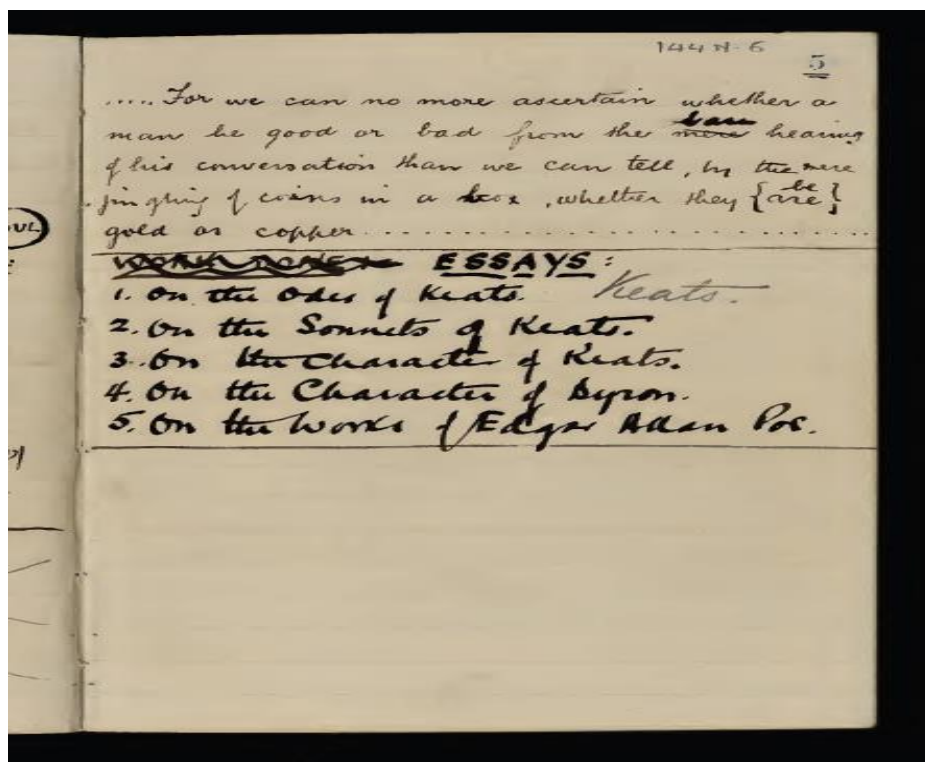


(Fig. 16: Example of 'Reading Diary' BNP/E3 144N-13)

Between April and November 1904 Pessoa's 'Reading Diary' (Notebook 144N) states that the young poet, among other books, also read the following books of English authors, as well as the different works of Shakespeare mentioned previously:

- Edgar Allan Poe, *Poems*.
- John Keats, *Odes and Other Poems* and *Early Poems*.
- Percy Bysshe Shelley, *Alastor or The Spirit of Solitude* and *Canto I*
- Lord Byron, *Hours of Idleness*.
- Different essays from *The Spectator*.

It can also be found on this 'Reading Diary' (1904) a list of essays dedicated to English authors (144N-6) which Pessoa was probably planning to write, serving as one more prove that young Fernando Pessoa was already planning literary projects at this early age: "ESSAYS: 1. On the Odes of Keats; 2. On the Sonnets of Keats; 3. On the Character of Keats; 4. On the Character of Byron; On the Works of Edgar Allan Poe" (MCJ transcription of BNP/E3 144N-6).



(Fig. 17: Essay list BNP/E3 144N-6)

1.3. SKETCHES OF POSSIBLE (ANGLO-AMERICAN) LITERARY INFLUENCES

Fernando Pessoa had been an ardent reader from a very young age and manifested his admiration for the English Romantic poets in numerous occasions. Signatures for Shelley and Keats can be found among Pessoa's papers in the Archive and Pessoa's poem 'A KEATS' written in 1908, where Keats is denominated as "estatuário da poesia", are prove of this admiration. In their introduction to *Teoria da Heteronímia* (2012), Martins and Zenith chronologically list, evaluate and analyse the different critical studies dedicated to the understanding and/or explanation of Pessoa's Heteronyms since the publication of his poems in *Poesias* published by Ática in 1942. Both critics proceed to explain underlining Pessoa's knowledge, encounter and renovation of nineteenth century poetic aesthetics:

De todo o modo, para lá da desvalorização da figura do Autor levada a cabo pela poética simbolista (Mallarmé e a «desaparição elocutória do poeta», Foucault e o «anonimato transcendental»), tratar-se-ia, no processo de criação dos heterónimos, de reencontrar e renovar certas outras linhas da poesia do século XIX no que ao sujeito diz respeito. Por exemplo, de novo no Romantismo, a de Keats: o poeta não tem identidade, a não ser a capacidade poética de ser tornar os outros, de se moldar por completo aos outros que vê. Esta dissolução poética do autor sugerida por Keats ecoa igualmente na frase capital de Rimbaud «Je est un autre», ou seja, na alterização do sujeito poético à luz de uma «alquimia da palavra». Tal como de alterização se trata ainda no género romântico do monólogo dramático, de que o grande exemplo é Robert Browning, em que o sujeito dos poemas é, de modo explícito, uma personagem.

Trata-se sempre, em Pessoa, de uma valorização desviada e paródica do autor. O *egotistical sublime* de Wordsworth identifica a grande tradição do poeta como poderoso dínamo de emoção transbordante, figura que no *Livro do Desassossego* é referida como «a personagem individual e imponente, que os românticos figuravam em si mesmos» O facto é que essa transformação do autor em grande personagem potencia, afinal, o aparecimento das primeiras grandes fraudes que jogam com essa figura sublime – como aquelas que, ainda no século XVIII, protagonizam o falso bardo Ossian de James Macpherson ou o falso frade Rowley de Thomas Chatterton. Fraudes que, apesar de mistificarem o público, obtêm um crédito e uma influência enorme no seu tempo – e que Pessoa muito bem conhece. (Martins and Zenith 2012: 16-17)

1.3.1. *35 Sonnets, Epithalamium and Antinous*: Pessoa's Readings of Shakespeare and other Elizabethan Authors

Elizabethan and Romantic poetry was what Pessoa mostly read and studied during his years of schooling in Durban and for exam preparation, “La lectura constante de los poetas metafísicos contribuyó a orientar su inspiración hacia la búsqueda de una verdad transcendente, en detrimento de ese lugar común de la poesía de su tiempo: la evocación de la naturaleza y la expresión de los sentimientos amorosos” (Bréchon 1999: 70). As will be analysed, the themes surrounding death and love, the metaphysics of the unknown, the capacity of creating dramatic characters, the thin line which exists between reality and dream, and the poetic form used by Pessoa in his collection *35 Sonnets*, are some of the characteristics which Shakespeare and Pessoa have in common³³. Fernando Pessoa admired William Shakespeare during his whole life, but it is also important to consider the presence of other Elizabethan authors in his poetry, authors such as, Ben Jonson or Christopher Marlowe, among others. As Severino explains, “os conhecimentos de Fernando Pessoa acerca da literatura inglesa, procedentes da educação recebida em Durban, incidem principalmente sobre o período isabelino, facto que explica a linguagem utilizada para escrever os *35 Sonnets* e as inumeráveis referencias que o poeta faz a este período das letras inglesas” (Severino 1983: 135). The notes on *35 Sonnets* published in the *Times Literary Supplement* on the 19/09/1918 insist on Pessoa's knowledge of Elizabethan English, on his “ultra-Shakespearian Shakespearianisms”, but—even after Pessoa's numerous attempts to thrive as an English Poet—Pessoa's poetry written in English language was not able to find its place in the English speaking world of the first half of the twentieth century:

³³ E. Severino extensively analyses John Milton's and William Shakespeare's possible influences upon Pessoa's literary discourse in his Thesis *Fernando Pessoa na África do Sul*.

Mr Pessoa's command of English is less remarkable than his knowledge of Elizabethan English. He appears to be steeped in Shakespeare; and, if he is not acquainted with Daniel, John Davis of Hereford, and other Tudor philosophical poets, this affinity with them is even more remarkable than it appears. (...) The sonnets, on the other hand, probing into mysteries of life and death, of reality and appearance, will interest many by reason of their ultra-Shakespearian Shakespearianisms, and their Tudor tricks of repetition, involution and antithesis, no less than by the worth of what they have to say. (Qt. in Dionísio *Poemas Ingleses* – Tomo I: 23)

In a letter to Armando Côrtes-Rodrigues (1914), Pessoa expressed he wished to “reproduce in a modern adaptation the complexity” he found in Shakespeare's *Sonnets*. Prove of this affirmation are Pessoa's 35 *Sonnets*, where Pessoa moves away from the classic rhyme used in his first verses, and adopts the Shakespearian model *abab cdcd efef gg* in the rhyme and metric system, the rhythm and musicality of the verses is also similar. Although the 35 *Sonnets* were concluded in 1913, Pessoa could have started to write some of the sonnets which he later included in the collection around 1910 “Tanta quanta se pod saber, é me 1910 que Pessoa fez as primeiras redactors de lagoons sonetos, oito anos mais tarde intregados nos 35 *Sonnets*” (Dionísio, *Poemas Ingleses* – Tomo I: 8).

I

Whether we write or speak or are but seen
We are ever unapparent. What we are
Cannot be transfused into word or mien.
Our soul from us is infinitely far.
However much we give our thoughts the will
To make our soul with arts of self-show stored,
Our hearts are incommunicable still.
In what we show ourselves we are ignored.
The abyss from soul to soul cannot be bridged
By any skill of thought or trick for seeing.
Unto our very selves we are abridged
When we would utter to our thought our being.
We are our dreams of ourselves, souls by gleams,
And each to each other dreams of others' dreams.
(in. *Poesia Inglesa* 2007: 154)

The themes in Pessoa's *35 Sonnets* differ slightly from the main themes of Shakespeare's *Sonnets*. William Shakespeare's *154 Sonnets* were published in 1609, under the title *Shakespeare's Sonnets*. Shakespeare's sonnets have love as the central theme, sonnet 1 to sonnet 126, relate to the love felt by the poetic voice for a young man. These 126 sonnets which are of love and devotion, at the same time bring out the feeling of frustration that the poet feels for not being able to fully commit to the love which he so idealizes. These sonnets arouse the question of Shakespeare's possible homosexuality, as the poems could have been written for the young Earl of Southampton. The following sonnets of the collection are dedicated to heterosexual love from a man to a woman. The sensual language used by Shakespeare in these sonnets emphasizes on the sexual attraction felt by the poetic voice towards a woman, this attraction gives the woman great power over the poet. The narrative poem 'A Lover's Complaint', included as an appendix to the first edition of Shakespeare's *Sonnets*, is a first person account of a woman who has been seduced and abandoned by the man she loves.

In Fernando Pessoa's sonnets the themes are different. Pessoa's sonnets are about self-knowledge, individuals that are not able to reach the beyond, an individual that does not know or recognize himself in the world and therefore is sentenced to suffering and unhappiness. Pessoa's poetic voice suffers with the passage of time and death, he also suffers because he is unable to express himself, and the sonnets are filled with the feeling of frustration. As Do Prado Coelho analyses:

Pintou o Homem incapaz de discernir a verdade do erro, incapaz de escutar o que fica para além das aparências, incomunicável, desconhecido para si próprio, manietado pelos Fados; a si próprio se descreveu condenado ao malogro, sofrendo as ideias do fluir do tempo e da morte, demasiado reflexivo e frouxo para gozar a alegria ou experimentar sentimentos

espontâneos, inepto parra a acção, fechado no castelo de um egoísmo ocioso, certo de que tudo é inútil. (Coelho 2007: 116)

Nevertheless there are a few sonnets in Pessoa's collection which do embrace love as their main theme, "(...) encarnado ora como algo fora do seu alcance (Sonnet VI), ora como uma ilusão o projecção (Sonnet XIII), ora como um destino (Sonnet XVII) ou não Sonnet XIX)" (Zenith, *Poesia Inglesa* 19). Even though, both Shakespeare's and Pessoa's collections cannot be linked by their similarities relating to the theme of love, both collections can be compared for their constant reflections that circulate around the theme of death or the pass of time.

Shakespeare moved away from the Aristotelian unities for tragedy and comedy and managed to create his own theatrical units which renewed English drama, managing to make a deep analysis of the society of his time and the psychological characterization of the human being, that later, as we know, inspired Sigmund Freud's studies on the human behaviour.

Such classical restrictions as the unities of place and time, and the complete separation of comedy and tragedy, were discarded, and there resulted a series of plays which, while often marked by lack of restraint, of regular form, of unity of tone, yet gave a picture of human life as affected by sin and suffering which in its richness, its variety, and its imaginative exuberance has never been equalled.³⁴

Innovative as well was Shakespeare's treatment of homosexual love, the main topic in 126 of the 154 sonnets that compose his collection, a thematic which was naturally uncommon in the literature written under the reign of Elizabeth the II in the

³⁴ W.A., *The Elizabethan Drama. Lectures on the Harvard Classics*. The Harvard Classics. (DOI: <http://www.bartleby.com/60/203.html>). 09 Oct. 2012.

sixteenth century. More or less four centuries later, Pessoa dares to address homosexuality in his poem *Antinous* (1915), using expressions and erotic language very similar to those found in Shakespeare's *Sonnets*. As Dionísio explains the *Times Literary Supplement* found the language in Pessoa's *Antinous* "often striking":

O *Times Literary Supplement*, de 19 de Setembro de 1918, publica uma nota sobre os dois opúsculos. De *Antinous*, diz a nota: «'Antinous' is not a poem that will appeal to the general reader in England; although the reflections of Hadrian over the dead body of his minion are interesting for what we should now call this Renaissance style and atmosphere, and the poetry is often striking». (Dionísio, *Poesia Inglesa* – Tomo I: 23)

The use of erotic language is found in very few occasions throughout Pessoa's poetry, "*The dead body on the bed starts up and lives / And comes to lie with him, close, closer, and / A creeping love-wise and invisible hand / At every body-entrance to his lust.* (...). Both *35 Sonnets* and *Antinous* however, do demonstrate Pessoa's perfect management of the English language, although the "ultra-Shakespearian" language differs from the language Pessoa will use hereinafter in his Portuguese poetry, or in the poetry signed by the English pre-heteronyms Charles Robert Anon or Alexander Search for example. It seems sensible to conclude that the "often striking" and erotic language used in *35 Sonnets*, *Antinous* or *Epithalamium*, could be thought as one more of Pessoa's attempts to embrace "toda uma literatura", as the rest of his English poetry differs consistently from this "ultra-Shakespearian" and exuberant language, and not all of Pessoa's English works are placed under the term "ultra-Shakespearian" (see Part IV). Thus proving, that Pessoa is able to use the English language to his convenience, depending on what is intended.

Antinous was written in 1915 and composed by 41 stanzas, some of them formed with up to 17 verses; all singing to the homosexual love. This narrative poem takes as a historical base the end of the love affair between the Roman Emperor Hadrian, and his

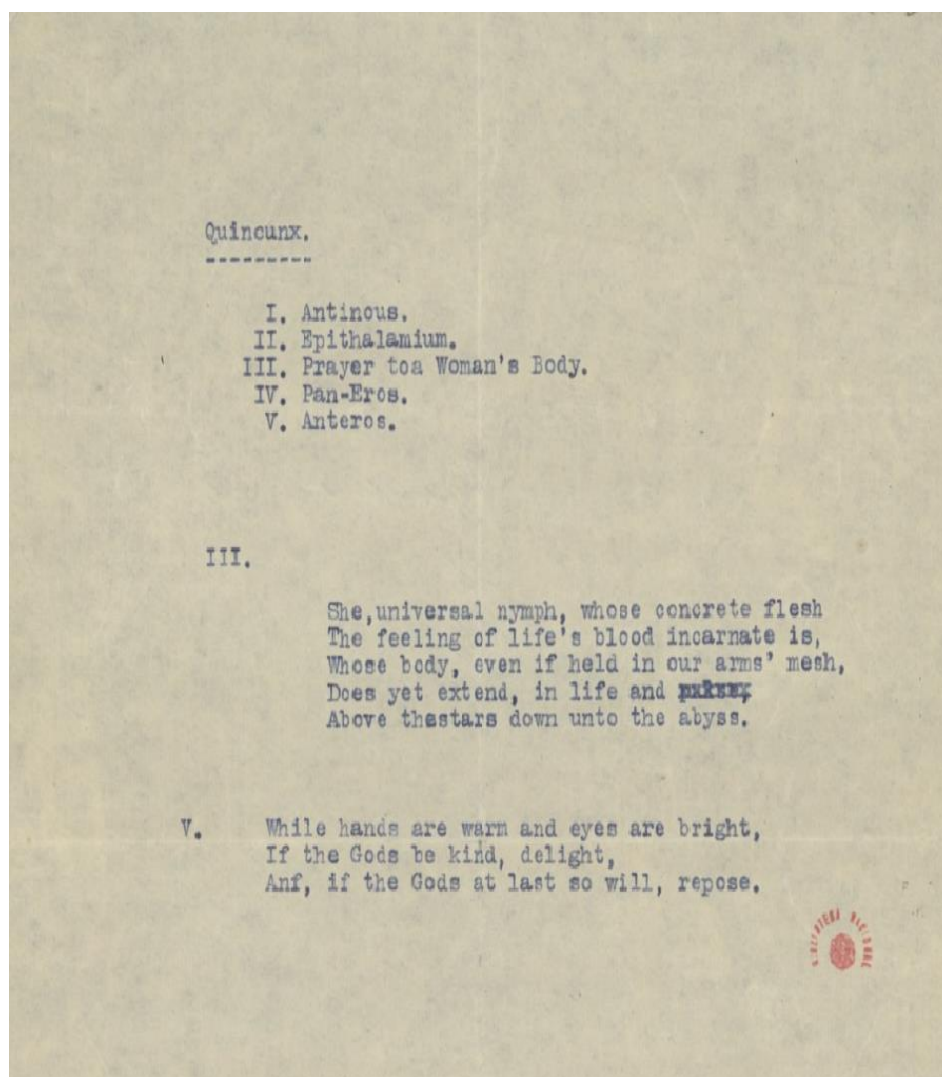
young lover Antinous. Antinous' lifeless body was found in the Nile and Hadrian never managed to find out the exact reason of his death, but the suffering of the emperor for the death of his dear young lover was devastating. The use of the intertextuality on Pessoa's part in this poem was probably used as an excuse to be able to treat the topic of the homosexuality using this historical model. The creation of shocking artistic expressions and the need to awaken the Portuguese society of the bubble they continued to sleep in at the beginning of the twentieth century, was one of the representative characteristics of the writers who formed the *Orpheu* review, the first generation of Portuguese Modernist, who were known, precisely for innovating artistically and for bringing out to light many of the taboos considered socially inappropriate. As Zenith states, "Escritos, como *Antínoo*, no ano de 1915, em plena publicação de *Orpheu*, estes poemas tem tudo a ver, de facto, com a modernidade reivindicada por Pessoa e os seus amigos, que procuravam questionar, indagar e chocar o restrito código de moralidade que ainda reinava, na literatura como na sociedade em geral" (Zenith, *Poesia Inglesa*: 20). Pessoa makes the following considerations regarding *Antinous*:

The first poem, *Antinous*, represents the Greek concept of the sexual world. Like all primitive concepts, it is elaborate; like all innocent concepts, it is substantially perverse. That it may show up as primitive, the emotion depicted is purposely a non-primitive one; that it may blossom as innocent, it is developed into a metaphysics, but, as is right in innocence, the metaphysics is added to, not put into, the substance of the main theme. (BNP/E3 14²-33 in. Dionísio *Poesia Inglesa* – Tomo I: 29)

In this same manner, the long poem *Epithalamium* written in 1913 is considered according to Richard Zenith "the poem more sexually explicit of Pessoa" (20), this time treating the topic of heterosexual love. Zenith explains that in a letter sent by Pessoa to Gaspar Simões in 1930, Pessoa writes that the creation of the poems *Antinous* and *Epithalamium* were conceived as a project to form an 'imperial cycle', which would be

composed by several poems, with the topic of love as a conductive core, which in turn would help him express the obscene elements that were hindering his mental processes:

As duas composições juntas, com mais de 300 versos cada, uma heterossexual e a outra homossexual, formam um díptico, pelo menos em relação à psicologia do autor, pois foi essa a via que lhe permitiu «eliminar», por «os exprimir intensamente», os elementos «obscenos» que estorvavam «alguns processos mentais superiores», segundo explicou numa carta dirigida a João Gaspar Simões em 18 de Novembro de 1930 (ver *Cartas*). Na mesma carta, explicou que as duas composições eram as primeiras de um conjunto de cinco poemas sobre o «fenómeno amoroso», que formariam um ciclo «imperial»: «(1) Grécia, *Antinous*; (2) Roma, *Epithalamium*; (3) Cristianidade, *Prayer to a Woman's Body*; (4) Imperio Moderno, Pan-Eros; (5) Quito Imperio, *Anteros*». (Zenith, *Poesia Inglesa* 19)



(Fig. 18: Draft where Pessoa plans the layout of the collection of poems *Quincunx*. BNP/E3 48D -44)

Only *Antinous* and *Epithalamium* were actually written, the other poems mentioned in the letter are part of many of Fernando Pessoa's unfinished projects. The interesting thing is that they all are written in English language, language which Pessoa preferred to use when speaking of love.

Epithalamium, which in Greek refers to the wedding room, represents the traditional poem that the future wife writes before the eve of the consummation of the marriage. According to the Greek tradition it also represents the song recited by a choir of young girls before the married couple enters the wedding room in order to wish happiness and good luck. Besides the influences which Shakespeare's sexually explicit language might have caused in this poem, and in Pessoa's sonnets, or even the fact that the term *epithalamion* characterizes likewise the events of the dramatic work *A Midsummer Night's Dream* that was read by Pessoa in his adolescence, we can also find poems under the same title, composed by other poets of the Elizabethan period: *Epithalamion*, by Ben Jonson (1572-1637), or the poem by Edmund Spenser (1552-1599), under the same title.

(...)

What beauty of beauties, and bright youths at charge
Of summer's liveries, and gladding green,
Do boast their loves and braveries so at large,
As they came all to see, and to be seen!
When look'd the earth so fine,
Or so did shine,
In all her bloom and flower,
To welcome home a pair, and deck the nuptial bower?
(...)

Epithalamion, Ben Jonson (3-24)

I

Set open all shutters, that the day come in
Like a sea or a din!
Let not a nook of useless shade compel
Thoughts of night, or tell
The mind's comparing that some things are sad,
For this day all are glad!
Tis morn, 'tis open morn, the full sun is
Risen from out the abyss
Where last night lay beyond the unseen rim
Of the horizon dim.
Now is the bride awaking? Lo! She starts
To feel the day is home
Whose too-near night will put two different hearts
To beat as near as flesh can let them come.
(...) *Epithalamium*, Fernando Pessoa (vv. 1-14 in *Poesia Inglesa* 2007: 228)

As has been analysed, the readings of Elizabethan Authors, particularly William Shakespeare caused influence, to some extent, upon Pessoa's poetry written in English. It is interesting to point out as well, Severino's study on this precise matter. Severino argues, that Pessoa's own creation of the heteronyms represent the authors own disability to penetrate the beyond, thus through the creation of the heteronyms, we find several faces of the same individual trying to understand the metaphysics of the beyond: Alberto Caeiro is the one that does not believe in the metaphysics, and tries to find his content in the reality of the terrestrial things; Ricardo Reis on the contrary, believes in the metaphysics of beyond, but accepts his inability to penetrate through it; Álvaro Campos suffers because he wants to reach the beyond but is unable to do so. With these affirmations Severino manages to portrait Pessoa's heteronyms as characters inside a play, in which each of them represents different dramatic prominent figures of Shakespeare's plays, helping to the understanding that men's life passes through this world without divine orientation. Severino makes a comparison between the heteronyms and the protagonists in Shakespeare's tragedies:

Muito embora não logrem obter a felicidade (só o mestre a consegue), a atitude dos dois discípulos tem afinidades profundas com aqueles poetas que desde os primórdios da literatura compartilham a opinião de que o homem vive sozinho, entregue a si mesmo, sem orientação divina. Um desses poetas é William Shakespeare e as duas reacções dos protagonistas da tragédia shakespeariana para com a imperturbabilidade dos deuses apontada por Highet se assemelha à posição de Ricardo Reis e Álvaro de Campos perante o mistério do além. (Severino 1983: 180)

In the case of Pessoa's heteronyms the fact that they are aware of the solitude in this world, gives place, to a profound suffering. To support his idea E. Severino quotes Gilbert Highet in *The Classical Tradition: Greek and Roman – influences on Western Literature* (1957), "Shakespeare's great tragedies are dominated by a hopeless fatalism which is far more pessimistic than the purifying agonies of Greek tragedy and almost Godless" (Qt. in Severino 1983: 181). Severino states that there is a contradiction both in Pessoa and Shakespeare. Ricardo Reis denies the existence of the beyond "*Que hay noche antes y después / de lo poco que duramos*", in the same manner as Shakespeare does in *The Tempest*; "*We are such stuff as dreams are made on, / And our little life is rounded up with a sleep*". Severino goes to the extent of comparing Álvaro de Campos to Hamlet, through the treatment of themes like love and dream, and of how the world of both figures is corrupt without a concrete reason for it, this corrupt cycle makes both Campos and Hamlet's lives turn into a jail from which they cannot escape. By making a comparison between the dramatic figures of Shakespeare's plays and Pessoa's heteronyms, Severino proves the original idea patented by investigators such as Jorge de Sena and Gaspar Simões, which asserts that the heteronyms were created to write dramatic poetry: "A capacidade de «voar outro» e fabricar uma personagem com ideias diferentes das suas é que representa para Fernando Pessoa o verdadeiro processo dramático" (Severino 1983: 198).

Although studies like the one carried out by Severino bring about an interesting view regarding the creation of Pessoa's fictional literary characters, one should always be cautious when assimilating the different influences which Pessoa's readings caused upon his works. It seems legitimate to analyse and consider Shakespeare's possible influences upon Pessoa's literary production and imaginary, if one keeps in mind the many praises Pessoa bestowed upon Shakespeare and even some statements which could induce the judgment that Shakespeare indeed caused some influence in Pessoa's creation of fictional literary characters. As is the case, for example, of Pessoa's unfinished *Essay on Intuition* (BN/E3 14⁶- 30), signed by A. Moreira and/or Faustino Antunes, which this study shall analyse in further detail on Part III³⁵ of this dissertation:

(...)

The creative faculty of character (of a poet) is composed of imagination and introspection, a poet is selfish, he builds others from himself. Falstaff is Shakespeare as truly as Perdita, Iago, Othello and Desdemona are Shakespeare. Great minds know mankind through knowledge of themselves, whereas little minds must have experience to know men. (MCJ transcription of BNP/E3 14⁶- 30)

1.3.2. Introducing a Comparative Approach to Pessoa's Readings of Walt Whitman

Two volumes of Walt Whitman's poems were found in Fernando Pessoa's personal library. Interestingly the first volume Pessoa acquired is signed as belonging to Alexander Search, the copy is not dated, but the edition is from 1894. The second volume of *Leaves of Grass*, this time signed as belonging to Pessoa himself, is an edition from 1909, probably acquired by Pessoa in 1916, as the date Pessoa wrote under his signature suggests. Although the first volume is not dated, as it was signed by

³⁵ See p. 242

Alexander Search, one could conclude that it was acquired by Pessoa before 1909, which was the year in which Search concluded his literary production, thus, before Pessoa created his Portuguese Heteronyms, he had, through Alexander Search, already read Walt Whitman. The notes on the marginalia of both editions differ consistently, as do the underlined verses of Whitman's poems. A text based investigation of the marginalia in both volumes could come to prove an evolution of the possible influences the readings of Walt Whitman's poetry caused over Fernando Pessoa. The numerous annotations made by Pessoa on both volumes, already prove Pessoa's enthusiasm when reading *Leaves of Grass*.

As shall be analysed in further detail in Part IV, it proves attention-grabbing to note how Alexander Search is more significant in Pessoa's overall heteronymic process than one should think. Alexander Search, given exactly the same birth date as his creator, is also the owner of numerous books in Fernando Pessoa's personal library, a detail which did not occur with many of Pessoa's literary characters or even heteronyms. When examining Alexander Search's copy of *Leaves of Grass*, one of the first things that calls our attention is the consistent underlining of verses surrounding the themes of self, self-awareness, individual and diversity, individual and his surroundings already, alluding to the concerns which are later also found in Pessoa's poetry. From *Song to Myself* Pessoa as Alexander Search underlines:

(...)
Apart from the pulling and hauling stands what I am.
(...)
Both in and out of the game and watching and wondering at it.
(...)
Am not contain'd between my hat and my boots
(...)
I am the mate and companion of people, all just as immortal and fathomless
as myself.
(...)

I see in them and myself the same law.

(...)

What is commonest, cheapest, nearest, easiest is Me. (From Pessoa's copy of *Poems by Walt Whitman*, 1895: 9)³⁶

In Pessoa's young poetry, we see how Alexander Search, is constantly searching and trying to reason with his own self. This need to search and question the mysteries of the self, will give place, in Pessoa's maturity, to an Álvaro de Campos which is already tired of searching, and unable to find himself, realizes that life is full of tedium. The associations between both heteronyms are numerous, and as Luisa Freire states: "Search nasceu com Pessoa. Campos morreu com ele. Retomando o fio deixado pelo jovem, Campos deu largas aos mesmos temas, agora tratados com maior distanciamento e sofisticação, servindo uma estética definida e uma linguagem diferenciada" (Freire 2004: 33). Nevertheless, as Bréchon points out, the readings of Whitman which Pessoa did in 1908 with Alexander Search, are not the same as the readings he will later do in 1913, "(...) Search has received from Whitman: the show and the contact with rural nature, the need to distinguish subject and object, the separation between body and soul, the distance between the self and others, in other words, the acceptance of the world just as it is, the joy to live and universal benevolence" (Bréchon 1999: 118). Alexander Search's poetic experimentations do not seem to have a defined aesthetic, whereas, with Álvaro de Campos, Pessoa experiments various modernist aesthetics, and a more concrete and defined language, which differs consistently from Search's classic verses. Badiaa Baker, distinguishes three phases in Álvaro de Campos' poetry:

(...) a close reading of his works shows three clear phases: one Futurist-Whitmanian, that-is-to-say, 'Ode Triunfal', 'Ode Marítima', 'Saudação a Walt Whitman' and 'Passagem das Horas', a second phase which is clearly

³⁶(From Pessoa's copy of *Poems by Walt Whitman*. The Penny Poets. London: 1895. DOI: www.casafernandopessoa.com)

‘Decadent’ and a third phase after 1916, ‘Pessoan’, where the shadow of the Fernando Pessoa orthonym is unmistakably felt behind the mask. (Baker 1980: 290)

In Álvaro de Campos’ Futurist-Whitmanian poems, we encounter a poet which is already trying to express his ‘sensations-in-liberty’ (*‘sensações-em-liberdade’*). Pessoa’s reading of Whitman together with his reading of the Futurist manifest by Marinetti, helped Campos burst out his freedom of sensation and expression. Campos’ odes, from this first period, as Baker points out, “contain traces of some of Whitman’s themes, his free verse, his long ‘catalogues’, interjections, and freedom of expression, as well as clear futuristic characteristics like the poetical beauty of a factory and its electric lamps in ‘Ode Triunfal’” (Baker 1980: 290). Álvaro de Campos and Whitman become, as expressed by Campos in the poem ‘Saudação a Walt Whitman, ‘comrades’(*camaradas*) and ‘Brothers in Universe’(*Irmãos em Universo*):

(...)
My old Walt, my great Comrade, evoé!
I belong to your orgy of sensations-in-liberty.
(...)
Look at me: you know that I, Álvaro de Campos, engineer,
Sensationist Poet,
I’m not your disciple, I’m not your friend, I’m not your singer,
You know that I am YOU and you’re happy with this!
(...)
Open all of the doors for me!
By force I shall enter!
My password? Walt Whitman!
(MCJ translation of vv. 46-67 in *Poesia dos Outros Eus* 2007: 274)

If Álvaro de Campos and Whitman are ‘comrades’, ‘brothers’, where does Alberto Caeiro, Pessoa and Campo’s Master, stand in relation to Whitman in this dialogical chain? Alberto Caeiro accepts, “Reality in its plurality, just as it is” and finds “in Nature the perfect refuge against ‘a dor de pensar’” (Baker 1980: 86). Baker suggests that “Caeiro and Campos” were created “from two aspects of Whitman’s poetry: the singer

of Nature and the Real, and the liberator of emotional life, the bard of sensation in freedom” (1980: 290). Is it possible that through Alberto Caeiro, the poet of Nature and the real, Pessoa was aiming to become not an ‘Ultra-Shakespeare’ or a ‘Supra-Camões’ but an ‘Ultra-Whitman’? Baker suggests: “(...) in the same way he wished to be an ‘Ultra-Shakespeare’ and a ‘Supra-Camões’, he now wanted to be, through Caeiro, an ‘Ultra-Whitman’; a pioneer not only in Modern Portuguese poetry but in a completely novel universal poetic doctrine” (1980: 282). ‘Ultra-Whitman’ or not, what interests us, is that through Whitman’s freedom and sensation, Fernando Pessoa found his inspiration to be able to create a new, modernist aesthetic, regardless of the fact the he never used the term modernist or modernism, using his innovative way of depersonalization, and by the hands of his Portuguese heteronyms. Once again quoting Badiia Baker:

Caeiro’s Sensationism owes to Whitman the idea of looking at the world with a childlike innocence and candour, of accepting Reality in its plurality as it is, it also owes him its love and sensual approach to nature, perfect refuge against ‘a dor de pensar’; to the Greek ideal, it owes its belief in the concrete and the Reality of things, in the truth and security of Nature and the immediate sensations (...). Caeiro created, not a new imaginary Whitman, but a whole unprecedented poetic attitude by which he hoped to escape his hated self. (1980: 285)

Pessoa explained *Sensationism*, on an unsigned text, probably written around 1915, were we can already perceive echoes of Whitman’s poetry or even American Transcendentalist aesthetic:

To feel is to create. But what is it to feel? Feeling is thinking without ideas, and therefore feeling is understanding, as the Universe doesn’t have ideas. (...) What is felt cannot be communicated; one can just transmit the *value* of what he feels. Not by trying to make the reader feel the same thing, it is enough if he feels in the same manner. To feel is to understand. To understand what another person is feeling, is to become that other person. To become another person, is of great metaphysical value. God is everyone. To see, to listen, to smell, to feel – are the only commandments of God’s

law. Nothing exists outside our sensations. (Pessoa, in *Teoria da Heteronímia* 2012: 165-166)

Fernando Pessoa himself does not praise Walt Whitman in his writing as he does in numerous occasions with other Anglo-American authors; this task was left to his Portuguese heteronym Álvaro de Campos, which not only dedicates his ode “Salutation to Walt Whitman” to the American poet, but also includes Whitman in the dialogical artistic chain, of his Modernist aesthetic theory “Apontamentos para uma Estética Não-aristotélica” (1924), (Appointments for a Non-Aristotelic Aesthetic), which has close relation to the sensationist aesthetic:

I believe I can formulate an aesthetic based, not in the idea of beauty, but on the idea of force. (...) Art, is for me, like all activity, an indication of force, or energy; but, as art is produced by living entities, being therefore a product of life, the forms of force which are manifested in art are the same forms of force which are manifested in life. (...) As art is made by feeling and to be felt. (...) it is based on sensibility. Sensibility is thus art’s life. Inside the sensibility is where there has to be the action and reaction that make art live. In sensibility the principal of coition comes from the individual, who characterizes that sensation, or, before, from that form of sensibility, as it is the form – taking this term in its abstract a complete sense, which defines the individualized composition. Until this day, date in which, for the first time appears unauthentic Non-Aristotelic doctrine of art, there have only been three real manifestations of Non-Aristotelic Art. The first, in the astonishing poems of Walt Whitman; the second is in the even more astonishing poems of my master Caeiro; and the third is in the two odes – Ode Triunfal and Ode Maritima – which I published in Orpheu. I do not ask if this is immodesty. I affirm that it is true. (Campos, in *Aviso por uma causa moral*. 2007: 44-48)

Using Fernando Pessoa’s own words “One thing is influence, which every man suffers, and another is subordination”, one should be very cautious when tracing Walt Whitman’s possible influences in Pessoa’s poetry, and therefore we have tried in this presentation, only to trace some of the characteristics and themes of Walt Whitman’s writing which impressed Pessoa and helped him, as many other reading from other universal authors also did, to create his innovative Modernist aesthetics.

1.4. REASSESSING FERNANDO PESSOA'S BILINGUALISM

A real man cannot be, with pleasure and profit, anything more than bilingual.³⁷

I myself, being a Portuguese — that is to say, a natural linguist — can but hope to keep more or less right in Portuguese, which is my own language, and in English, which is the language I was educated with. But outside such an exact division of linguistic experience, an equal command of two languages is not only difficult but (incomplete text).³⁸

Fernando Pessoa

In 1895, a year before moving from Lisbon to Durban, Pessoa already had a good command of his native language and was able to read and write in Portuguese. As Robert Bréchon notes “sin otra maestra que su madre, sabía escribir a los cuatro años” (1999: 38). Maria Madalena Pinheiro Nogueira, was an intelligent women who had an uncommon educational background, compared to most Portuguese women of her time. She had knowledge of “latín y alemán y hablaba y escribía perfectamente en francés y en inglés (...). Poseía una vasta cultura literaria, musical y artística” (Bréchon 1999: 34). This is precisely the fact, which makes us doubt whether Pessoa may have already had a slight notion of English language before moving to Durban, but critics have sustained that Pessoa had had no contact with the English language until his arrival to the British Colony in 1896. Not only was Maria Madalena Nogueira responsible for Pessoa’s education as a child, his grandaunt Maria Xavier Pinheiro da Cunha, who was a poet, could have transmitted her love for literature to young Fernando Pessoa, as they

³⁷From Pessoa’s unfinished and unpublished essay, *Babel – or the Future of Speech Language* (BNP/E3 123-96).

³⁸From a loose document found in Pessoa’s Archive (BNP/ E3 123A-2). The text is incomplete.

spent much time together. This being the reason way Pessoa was able to write his first verses in Portuguese at age seven *Á MINHA QUERIDA MAMÃ* (1896).

Due to the good results Pessoa obtained on his first exam at *Durban High School*, the *School Higher Certificate Examination* and the fact that Pessoa was awarded the Queen Victoria Prize for his essay in the exam, we can ascertain that Pessoa had good control of the English language by 1901. It can therefore be stated that Pessoa was already bilingual in 1901, “Conviene añadir sin embargo que ambas lenguas le son igualmente consustanciales, hasta el punto de que a veces, escribiendo sus borradores en prosa, pasa de una a otra sin advertirlo” (Bréchon 1999: 34).

The linguist and socio-psychologist B. Abdelilah-Bauer, in her book *El desafío del bilingüismo* (2006), establishes two different stages in the process of bilingualism during infancy: *Bilingüismo precoz consecutivo* (from ages three to six); and *Bilingüismo tardío* (when second language is acquired after the age of six). Taking into account the above mentioned stages in infancy second language acquisition, the Portuguese poet would belong to the second group: *Late Bilingualism*. If we believe that Pessoa had no notions of the English language prior to his arrival at Durban. It is a real challenge for children to become bilingual in the second stage, and children that do demonstrate great intellectual capacities as they are able to follow lessons at the same rate of other six year old children which already possess advanced linguistic capacities in their mother/native language. As Abdelilah-Bauer states:

El niño llega a un país, a una escuela cuya lengua no conoce, debe competir con sus iguales, que habrán alcanzado, en su lengua materna, un nivel idéntico de competencias. Por lo tanto, el niño ‘desplazado’ no sólo tiene que aprender una segunda lengua, por las mismas razones que sus compañeros, sino también debe adquirir lo más rápidamente posible el nivel lingüístico de un niño de 6 años, o de 8, o de 10, según la edad de llegada a la escuela del país. (Abdelilah-Bauer 2006: 83)

As has been acknowledged, Pessoa received a British education during his childhood and was able to use English language fluidly since the age of eight. Although young Pessoa could be situated in what Abdelilah-Bauer denominates as *Late Bilingualism*, the Portuguese poet does reach bilingualism, prove of which, are his numerous writings using the English language, the numerous books which he read in English and his written-in-English marginalia on the books he read, found posthumously in his personal library. In agreement with Anne Terlinden and Georg Rudolf Lind, this study sustains that although Pessoa writes using the English language with more consistency during his childhood, adolescence and the first years after his permanent return to Lisbon, both languages lived with him throughout his life As Terlinden argues:

We are facing here a very singular case of bilingualism, where both languages and cultures seem to have lived side by side throughout Pessoa's life. (...) According to G. R. Lind, Fernando Pessoa is an exception among the majority of bilingual writers for not having let one language supersede the other and for having achieved an almost perfect mastery of English and Portuguese. (1990: 14)

The Portuguese poet starts his literary voyage writing in English language, language he will never abandon, not even after creating his Portuguese heteronyms. As Anne Terlinden notes paraphrasing Jorge de Sena, "Jorge de Sena even asserts that Pessoa's Anglo-Saxon culture has enriched the Portuguese language and that he has given his Portuguese homeland masterpieces which were probably thought out in English" (16). Whether Fernando Pessoa thought out his Portuguese written masterpieces in English is of course hard to assert. Although, both languages do mix and interact at times in Pessoa's writings, as one can analyse in some of his notes, marginalia and manuscripts, when planning or thinking out projects Pessoa seemed to maintain coherence within the language being used, therefore one finds that list of planned projects or drafted works in

Portuguese language are written in Portuguese, just as English projects and drafts are written in English language.

Richard Zenith suggests that the usage of English language in Pessoa was merely for intellectual purposes, used for reading and learning, and had no real psychological meaning or profundity for the Portuguese poet:

Acontece que o inglês de Fernando Pessoa era perfeitamente fluente, no sentido mais literal do termo, pois fluía sem obstáculos; mas era o *seu* inglês. Pessoa era bilingue, sim, mas o português era a sua língua materna e o inglês o dos estudos e leituras, uma língua «elevada», que habitava a sua cabeça sem raízes nas suas entranhas. (Zenith, *Poesia Inglesa* 16)

This same stream of thought has been sustained by other pessoan critics and in our opinion it vaguely disqualifies the poet's masses of writings using the English language. This critical view does not approach the analysis of Pessoa's work as a whole, but on the other hand insists on separating the corpus by acclaiming binary dichotomies such as bad poetry/good poetry; youth poetry / adult poetry; English written poetry / Portuguese written poetry, among others. The day is still to come when Pessoa's work is considered in its totality and all his processes of expression are considered as meaningful for the poet's evolution and creative development or intellectual and artistic methodology. However, it is essential that one should stop and consider that most of the poetic experimentations of Pessoa's youth were written in English language, by the hands of his numerous fictional literary characters/personalities, and the fact that Pessoa's poems written in English were the first he tried to publish abroad —being *The Mad Fiddler* now considered by many one of the best poetic anthologies written by the Portuguese author— and that Pessoa never stopped writing in English language, one of his last poems in English 'When I was Very Young', dates from 20/10/1935.

It may seem complicated to understand why a poet would write using a language he didn't feel as meaningful or did not have "roots in his insides". As this study sustains that Pessoa thought, but also and most importantly felt, or pretended to feel what he in fact felt³⁹, imagined and created in English language. At this point the suitable words of Georg Rudolf Lind come to mind:

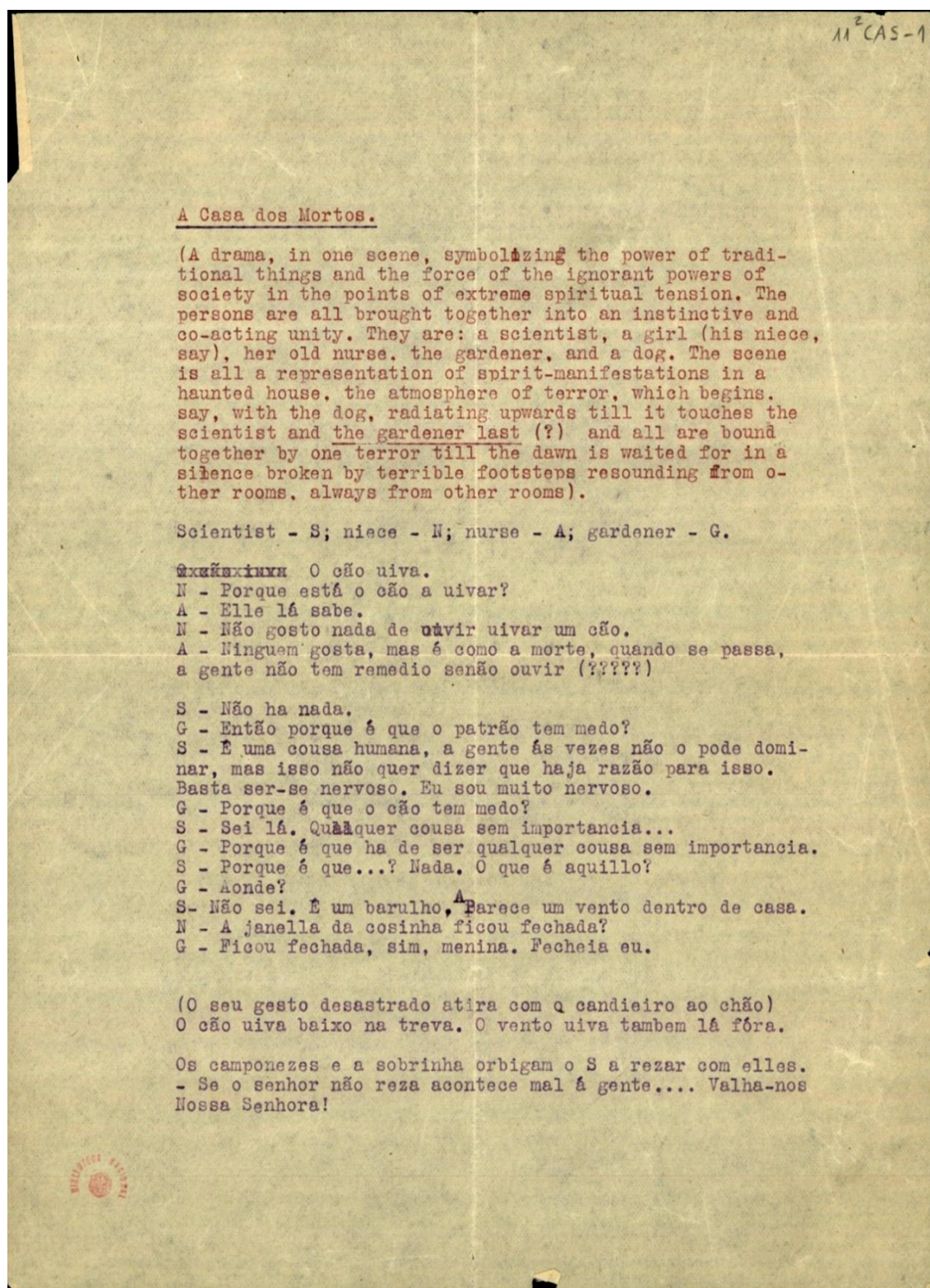
Descubro um pouco envergonhado, durante a releitura, que todos os quatro estudos dedicam grande atenção á poesia inglesa de Fernando Pessoa, como se eu quisesse puxar o poeta português, a todo o custo, para o terreno das línguas germânicas. Embora um impulso inconsciente neste sentido não possa ser excluído, devo confessar que o meu interesse constante pela poesia inglesa de Fernando Pessoa não me levou nunca a apreciar exageradamente o seu valor estético. Por outro lado, estive muitas vezes em desacordo com certos críticos Portugueses que descuidam totalmente a produção inglesa do grande poeta. O meu interesse nos textos ingleses de Fernando Pessoa é, portanto, uma reacção contra a tendência de silenciar o seu bilinguismo. (Lind 1981: 10-11)

All of whom have encountered a bilingual child, are aware that although the native language prevails above the other languages in immediate expression of wanting or feeling, depending on the occasion, the child could feel the need to use one of the other languages at the same level of feeling to express a certain need.

If as Zbigniew Kotowicz wrote "writing meant to Pessoa everything. He wrote on any subject that came his way, he wrote when sober and when drunk, in notebooks and on all sorts of scraps of paper. When he could not write he suffered and he also suffered when he wrote" (Kotowicz 2008: 12), is it then not more sensible to consider every text Pessoa wrote as meaningful regardless the language he used? As Robert Bréchon states "Convienne añadir sin embargo que ambas lenguas le son igualmente circunstanciales,

³⁹ Reference to Pessoa's poems 'AUTOPSICOGRAFIA': "O poeta é fingidor./ Finge tão completamente/ Que chega a sentir que é dor/ A dor que deveras sente//(...)"; and 'ISTO': "Dizem que finjo ou minto/Tudo que escrevo. Não./ Eu simplesmente sinto/ Com a imaginação./Não com o coração.// (...)".

hasta el punto de que a veces, escribiendo sus borradores en prosa, pasa de una a otra, sin advertirlo” (Bréchon 1999: 34).



(Fig. 19: BNP/E3 11² CAS-1)

When examining Fernando Pessoa's Archive, one encounters unexpected language switches in numerous drafts as well as scribbled auto-corrections on the margins of texts both in English and Portuguese, regardless the language used on the main body of the text. Are these unconscious language changes not common when one is bilingual? In the following extract of the play 'Casa dos Mortos' (Figure 18), Pessoa's language switches go to the extent of drafting a play in which we find the title in Portuguese, the explanation of the plays theme and scenery written in English, the character's names are also written in English with their corresponding initials, and the dialogs happen in Portuguese. As Anne Terlinden states, another prove of Pessoa's already strong bilingualism at this young age, is the discovery by H. D. Jennings of Pessoa's notebook dating from July, 1903.

An old exercise book, discovered by H. D. Jennings, reveals the existence of a review entitled "O Palrador", dated July, 1903. (...) The discovery of this exercise book is of great interest, because it seems to be the only attempt of Pessoa to write in Portuguese while he was living in South Africa; and it also illustrates Pessoa's bilingualism. Not only did he choose English or bilingual names (...) for Portuguese novels, but both cultures were intimately mixed. (Terlinden 1990: 23-24)

This notebook contains great part of Pessoa's make-believe review *O Palrador*, which is entirely written in Portuguese language, although the fictional collaborators of the review have English names, thus, young Pessoa's imaginary brought-about a make-believe review, and inside this make-believe universe the collaborators of the review write using the Portuguese language, but have British imaginary identities. Portuguese and English language seem to coexist in *O Palrador*, as they coexist in the short play mentioned previously, thus proving that both languages coexisted inside the poet's imaginary already since an early age, independently of the personal feelings he could have had towards one language or the other, Pessoa was bilingual and both languages

interact inside himself and therefore inside his literary universe and literary production. Interestingly, the poem ‘Lisbon Revisited’ signed by Campos in 1926 has an English title but is written in Portuguese. ‘Lisbon Revisited’ although written in 1926, perfectly signifies what young Pessoa could have felt when he returned to Lisbon in 1905:

(...)
Outra vez te revejo,
Cidade da minha infância pavorosamente perdida...
Cidade triste e alegre, outra vez sonho aqui...
Eu? Mas sou eu o mesmo que aqui vivi, e aqui voltei,
E aqui tornei a voltar, e a voltar?
(...)
Outra vez te revejo – Lisboa e Tejo e tudo –,
Transeunte inútil de ti e de mim,
Estrangeiro aqui como em toda a parte,
Casual na vida como na alma,
Fantasma a errar em salas de recordações,
Ao ruído dos ratos e das tábuas que rangem
No castelo maldito de ter que viver...
(...)
(vv. 31-48 in. *Poesia dos Outros Eus* 2001: 330-331)

Once in Lisbon, and already obsessed with madness, Pessoa wrote letters (1907) to his classmate Clifford Geerds and his English teacher Mr Belcher, as Faustino Antunes, a psychiatrist in charge of Fernando Pessoa’s treatment. A lot has been analysed in the answers Geerds and Belcher sent to the psychiatrist regarding Pessoa’s personality about the image people could have had of the young poet during his years spent in Durban. For the study at hand, the interesting points on Mr Belcher’s letter are the comments regarding Pessoa’s intelligence and excellent command of the English language at the age of sixteen. In this letter Mr Belcher insists on the ‘genius’ and ‘exceptional quality’ of Pessoa’s essays in English:

Cuando cursaba el ultimo nivel (*Form VI*) estuve en contacto diario con él, pero sólo en clase, porque era alumno externo y lo único que puedo juzgar es su trabajo escolar (...). *Tenía diecisiete años cuando escribió su artículo*

sobre Macaulay, cuya calidad siempre juzgue excepcional. Sus redacciones en ingles eran casi siempre notables y a veces rayaban en lo genial. Era un gran admirador de Carlyle, y me dolió tanto tener que frenar su tendencia a imitarlo (...). Siempre mantuve un trato amistoso con él; me parecía un chico leal y entregado al estudio. No participaba en ningún deporte pero algunos de sus compañeros me contaron que se entusiasmaba fácilmente si veía un partido de futbol. Como sabía que era católico nunca intenté hacerle partícipe de mis ideas religiosas, pero tuve ocasión de observar que poseía una mente abierta y liberal que se avenía perfectamente con mis principios. (in Bréchon 1999: 85, MCJ italics)

Clifford Geerds' answer to Dr. Faustino's letter is as well revealing for acknowledging Pessoa's command of the English language:

(...) He was regarded as a brilliantly clever boy as, in spite of the fact that he had not spoken English in his earlier years, he had learned it so rapidly and so well that he had a splendid style in that language. Although younger than his schoolfellows of the same class he appeared to have no difficulty in keeping up with and surpassing them in work. For one of his age, he thought much and deeply and in a letter to me once complained of "spiritual and material encumbrances of most especial adverseness. (MCJ italics - Extract from Clifford Geerds' letter to Dr. Faustino Antunes. Copy of the letter found in BPN/E3/Anexo 4-25 (28^a-42/43^a))

In the essay entitled *Babel – or the Future of Speech Language*,⁴⁰ written both in English and Portuguese, one can read how both languages come together to create, what Pessoa believed to be the country of culture. At the beginning of this essay it is made clear that "A real man cannot be (...) anything more than bilingual", mastering two languages is the "human limit for any man (...)" and the two languages which the essay points out as being the 'Future of Speech Language' are English and Portuguese:

We must make English the Latin of the wider world. To that end not only does a great population concur, but also a great literature and a great power/possibility of a still greater literature.

Temos que pactuar com a realidade. Não podemos fazer da língua portuguesa o privilégio da humanidade. Podemos, porém, convertê-la em

⁴⁰*Babel – or the Future of Speech Language* has not been published in the whole, it can be found in BNP/E3 123-96, further extracts and notes on language can be found in BNP/E3 123A – 35 to 43^v.

metade de tal privilégio. Os Deuses não nos concedem mais: não podemos aspirar a mais.

Concentremo-nos no portuguez, como elle se houvesse de ser tudo; não esqueçamos porém que elle pode não poder ser mais que metade de tudo.

O Quinto Imperio todo pelo espirito – metade pelo verbo.

(...)⁴¹

As the essay asserts in the following extract, Portuguese language should be used as literary language to express and feel and English language is the scientific language in which people should learn, read and speak:

(...)

Usando o inglez como língua scientifica e geral, usaremos o portuguez como língua literária e particular. Teremos, no império como na cultura, uma vida domestica e uma vida pública. Para o que queremos aprender leremos inglez; para o que queremos sentir, portuguez. Para o que queremos ensinar, falaremos inglez; portuguez para o que queramos dizer.⁴²

Keeping this language division in mind, if a child learns, reads and speaks in English language and only uses Portuguese to express and feel in a literary context, then when is Portuguese taught and learned? These paragraphs, which could have been written as the introduction to an essay on speech language, should not be given further importance than the fact that Fernando Pessoa in this essay already stands from a bilingual position and point of view, in which he studied, learned, read and spoke both languages at the same level of understanding and from a very early age. Thus, it is not hard to assimilate that from the Portuguese poet's point of view, these languages when combined and mastered in perfection are the future of speech language, more importantly bilingualism is highlighted as the future of speech language.

⁴¹MCJ transcription of an extract from the text *Babel – or the Future of Speech Language* (BNP/E3 123-96). No grammatical or spelling changes have been made and there has been no editing of the original manuscript.

⁴² *Ibid.*

Pessoa wrote texts on a wide range of topics and as loose documents kept in the Archive have proven, he also wrote quite a few texts on language putting down on paper some of his ideas as a linguist. On document BNP/E3 123-95 one can find a short text entitled ‘The Problem of Language’ where the poet expresses, once more, his thoughts on the future of language, this time considering English, Spanish and Portuguese the “future of the future”:

If the possession of a great literature were in itself sufficient to establish, not the mere survival, but the widespread survival of a language, ancient Greek would today be the second language of civilization. (...)

The primary condition for a large hold on a future is, in a language, its natural widespreadness, and this depends on the more physical fact of the number of people who speak it naturally. The secondary condition is its ease in being learnt; if Greek were easy to learn, we would all have Greek today as a second language. (...)

Now, taking not only the present but the immediate future, in so far as it may be considered as developing in the embryo conditions of our time, there are only three languages with a popular future – English (which has already a widespread hold), Spanish and Portuguese. (...)

It is therefore among these three languages that the future of the future will lie.⁴³

Some critics have considered the usage of English by Fernando Pessoa as one more of his literary characters, “Tiendo a pensar que el uso del inglés, en una obra donde predomina el portugués, crea una distancia análoga a la que establecen los heterónimos entre el poeta y el propio Pessoa (...) poemas de un cuarto heterónimo, cuya ‘mascara’ no es un nombre sino una lengua” (Bréchon 1999:50). Although this stream of thought rises an interesting argument, which ought, by all means, to be explored in further detail by scholars and critics, one should take into account that Fernando Pessoa’s writings in English language have many faces (different fictional literary characters/authors) and diverse genres. On the one hand, one finds writings by

⁴³MCJ transcription of an extract from the text *Babel – or the Future of Speech Language* (BNP/E3 123-96). No grammatical or spelling changes have been made and there has been no editing of the original manuscript.

Pessoa's childhood or first youth literary characters, and on the other had anthologies, poems, fragments, essays, notes and marginalia in English by Pessoa himself. Therefore Pessoa's 'English side / facet' has different facets and features to be considered. One should be cautious when insisting upon the fact the Pessoa's usage of English language could be considered one more 'mask', as the usage of English encloses its particular English drama in people, with its different literary characters and characteristics. As Anne Terlinden accurately suggest, Fernando Pessoa's bilingualism alone already makes this poet a model of Modernity, and distinguishes him from other authors of his generation: "His "foreign" status gave him the necessary broadmindedness and critical judgment that enabled him to familiarize himself with the various modern trends in European literature and to use this knowledge to give a revolutionary impulse to Portuguese Literature and Art" (Terlinden 1990:15). António Apolinário Lourenço comments as well on how Pessoa's knowledge of English language and literature affected his literary style:

O domínio do idioma de Shakespeare e da literatura inglesa, num país tradicionalmente adstrito à influência francófona, consistirá sempre um fator de distinção, para bem e para mal, da produção literária pessoana, que assim pode constituir o seu próprio modelo de modernidade estético-literário, beneficiado da sua capacidade de ler (e até de escrever) em três idiomas, uma vez que na África do Sul fora também um excelente aluno de Francês tal como o fora igualmente de Latim, outro fator nada negligenciável na sua obra. (Apolinário Lourenço 2009: 21-22)

As already mentioned previously, after Fernando Pessoa returned to Lisbon in 1905, he seemed to have locked deep inside his mind his memories from Africa. At first, Pessoa even went to the extent of reemploying the circumflex accent in his last name again (Pessôa) this usage of the archaism probably made him feel more Portuguese. A decade later, as Monteiro explains, Pessoa eliminated the circumflex accent from his last name:

Em 4 de Setembro de 1916, escrevia Fernando Pessoa ao seu amigo e confidente do Orpheu, Armando Côrtes-Rodrigues, participando-lhe «uma grade alteração na sua vida» - a eliminação do acento circunflexo no apelido. E justificava: «Como (nas circunstâncias adiante indicadas) vou publicar umas cousas em inglês, acho melhor desadaptar-me do inútil ^, que prejudique o nome cosmopolitamente». (Monteiro 1956: 27)

There is however, an important souvenir Pessoa brought back with him to Lisbon and of which he will never be able to get rid of: the English cultural heritage and language. As Pessoa's friend Jorge de Sena recalls, his humour was indeed very British not only in his writing, but in his day to day private life as well: "In private life, as I saw him and as all of his family, friends, and acquaintances can or did testify, he could be a delightful man, full of charm and good humour, a humour that was very British..." (Jorge de Sena, Qt. in *A Galaxy of Poets* 1985: 36). The fact that Fernando Pessoa was persistent throughout his life in publishing his poetry written in English, abroad and in his home country, is without any doubt attention-grabbing. The existing correspondence sent by Pessoa to British reviews and publishing companies confirms his own interest in being recognized as a poet abroad, "Sir, I am sending you with this letter copies of sixteen poems of mine . . . seeing that you have extensively published modern English poetry, I send these poems as a sort of inquiry whether you would be disposed to publish a book, the substance of which is precisely on the lines which these poems represent" (Pessoa, *Correspondência Inédita*: 33).

The act of translation was important in Pessoa's literary production, and also asserts his bilingualism. Interestingly, although Pessoa's writing in English language was more prolific during his youth; his numerous translation projects and the planning of English anthologies were constant throughout his whole life:

26/44

48I-9

1. Trad. do Pimandro.
2. Trad. da Fama Fratern.
3. Trad. dos Versos d'Ouro.
4. Trad. dos prim. poem. de E. A. Poe.
5. Trad. de Omar Khayyam.
6. Vários trad. da Anthol. Grega.
7. Trad. do "Prometheu Preso".
- 8.

-
1. "A Tormenta" - W. Sh.
 - 2.
 - 3.

Não incluir matéria moderna e controversa. Assim, não publicar, por ex., livros sobre Existên, sociabismo, etc.

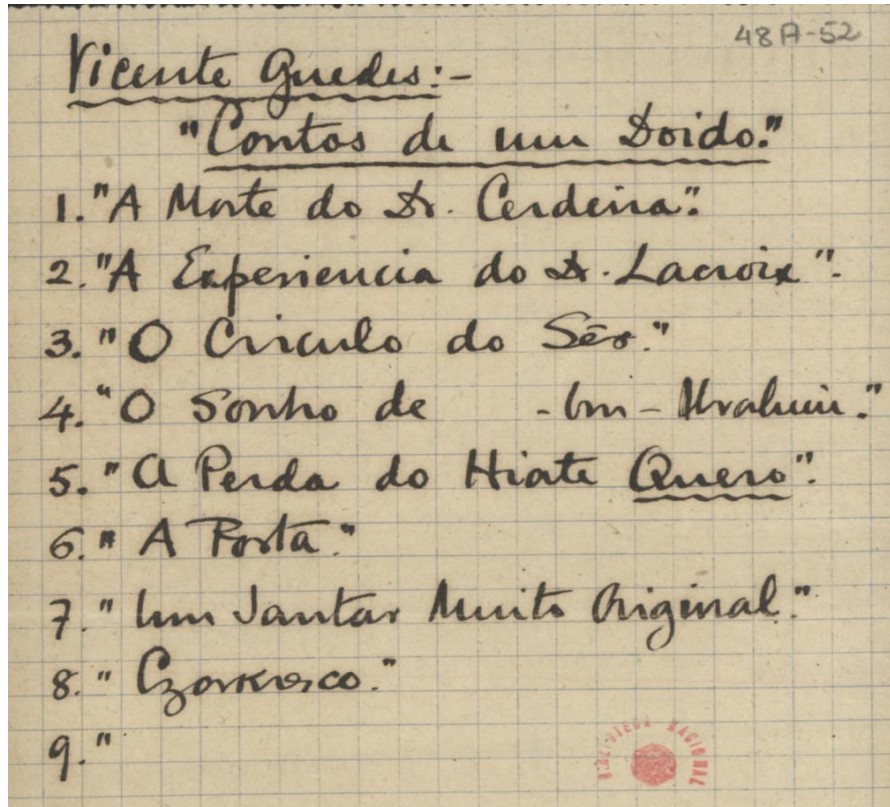
António Vieira: Tractos capitães.
Anthologia Portuguesa (não o que é interessante, porém o que é de interesse eterno).

Oscar Wilde: Poemas em Prosa.
Walter Pater: A Renascença.

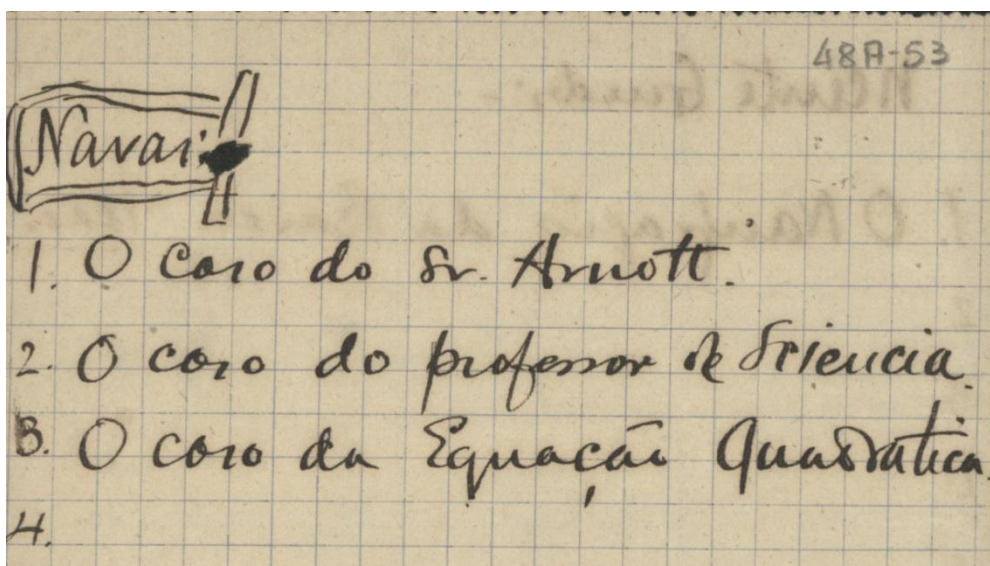


(Fig. 20: List of translation projects, BNP/E3 48I-9)

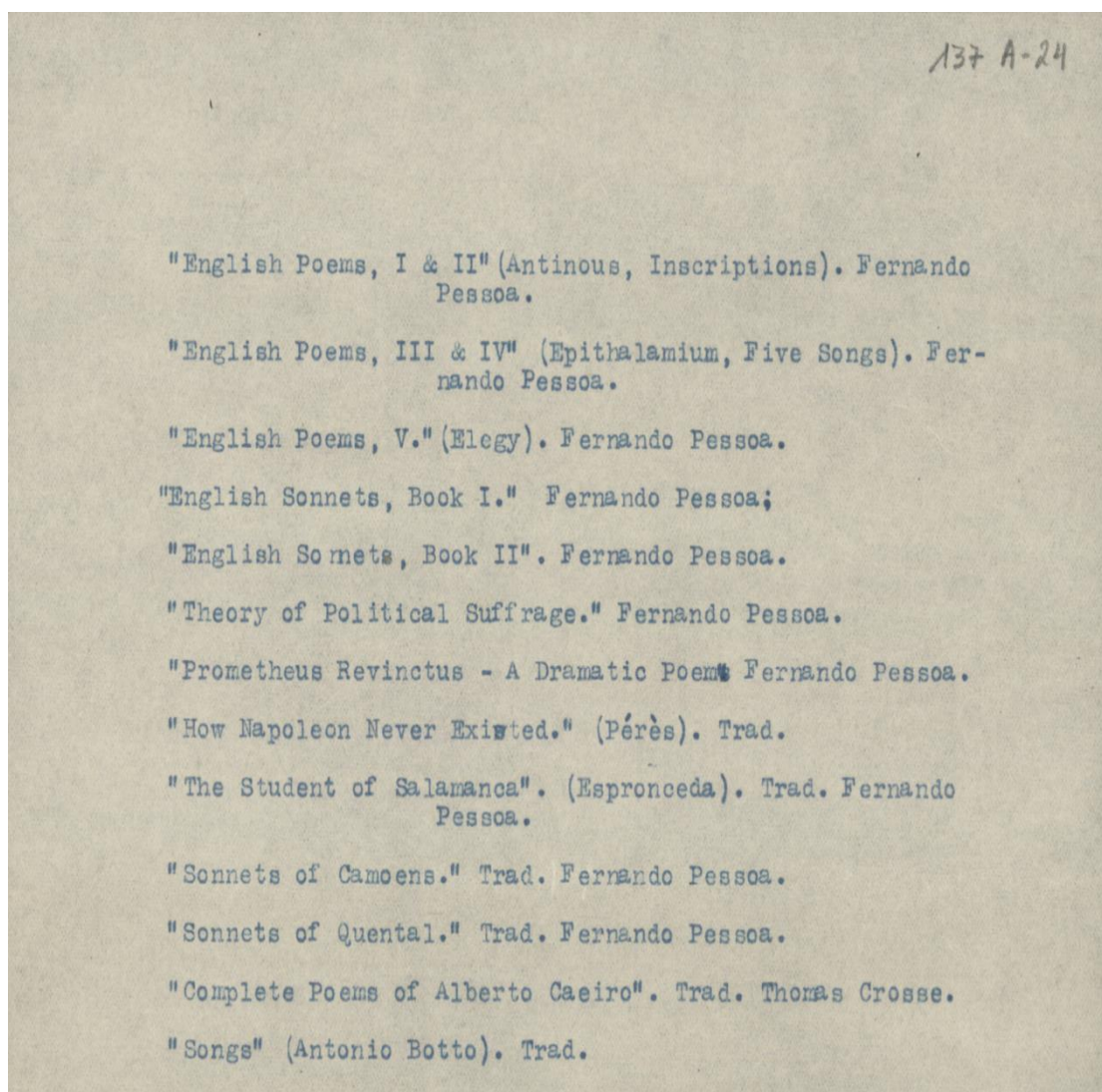
Pessoa planned and initiated a great number of translation projects, namely: Pessoa's short narratives written in English language during his youth were to be translated by Navas into Portuguese, (48A-53) (Fig. 21); Alberto Caeiro's *O Guardador de Rebanhos* was planned to be translated into English together with an interview conducted by 'AS' (Alexander Search)—as stated in *Teoria da Heteronímia* (81)—the translation and preface for the English translation of the *Complete Poems of Alberto Caeiro* was to be accomplished by Thomas Crosse (137A-24). On a further note, the Portuguese heteronym Vicente Guedes, among other translation, was planned to be translator of Alexander Search's short story *A Very Original Dinner* into Portuguese (48A-52); Charles James Search was the translator of Espronceda's *El Estudiante de Salamanca* (74A-70) and Sher Henay was planned to be the editor and translator of *The Sensationist Anthology* (48-9).



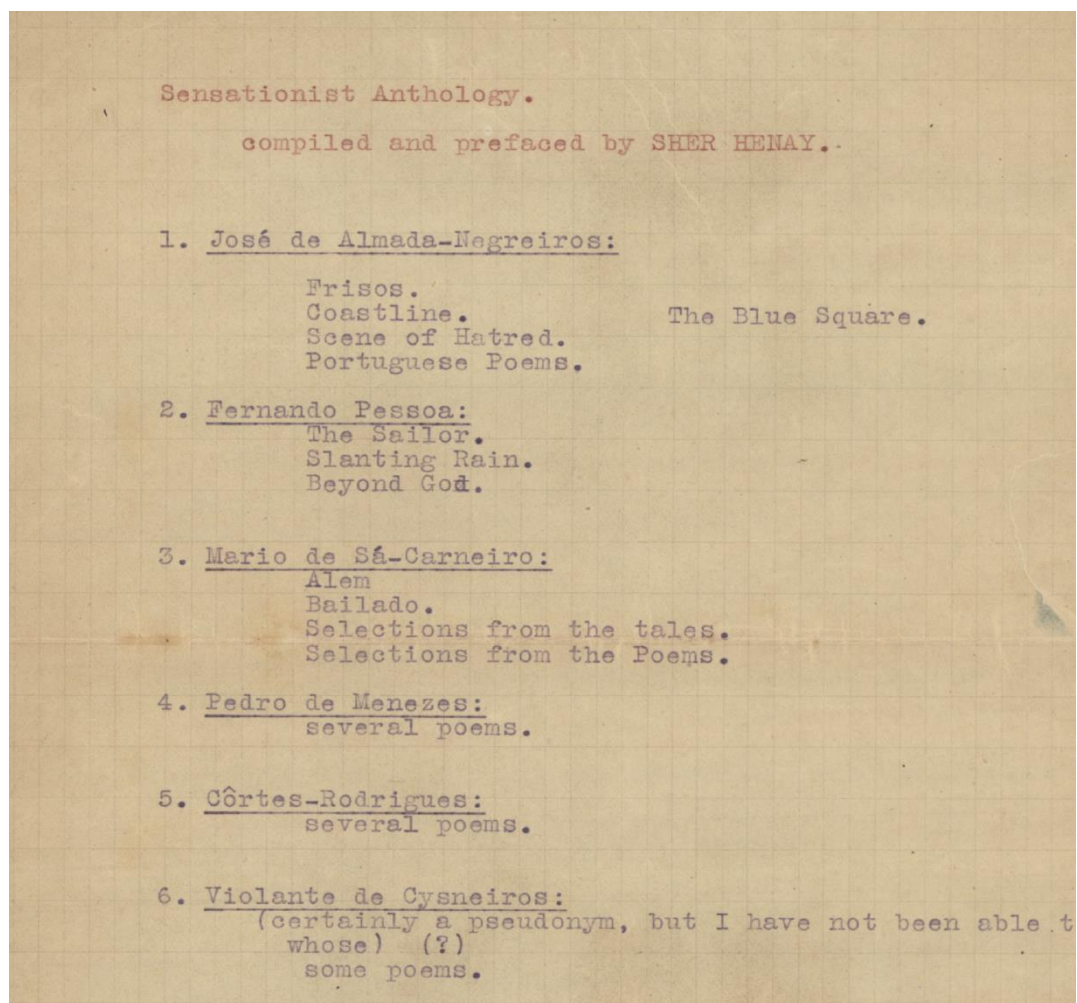
(Fig. 21: List where *A Very Original Dinner* is included as one of Vicente Guedes' translation projects BNP/E3 48A-52)



(Fig. 22: List of translation projects for Navas BNP/E3 48A-53)



(Fig. 23: List of translation projects for Pessoa himself and Thomas Crosse. BNP/E3 137A-24)



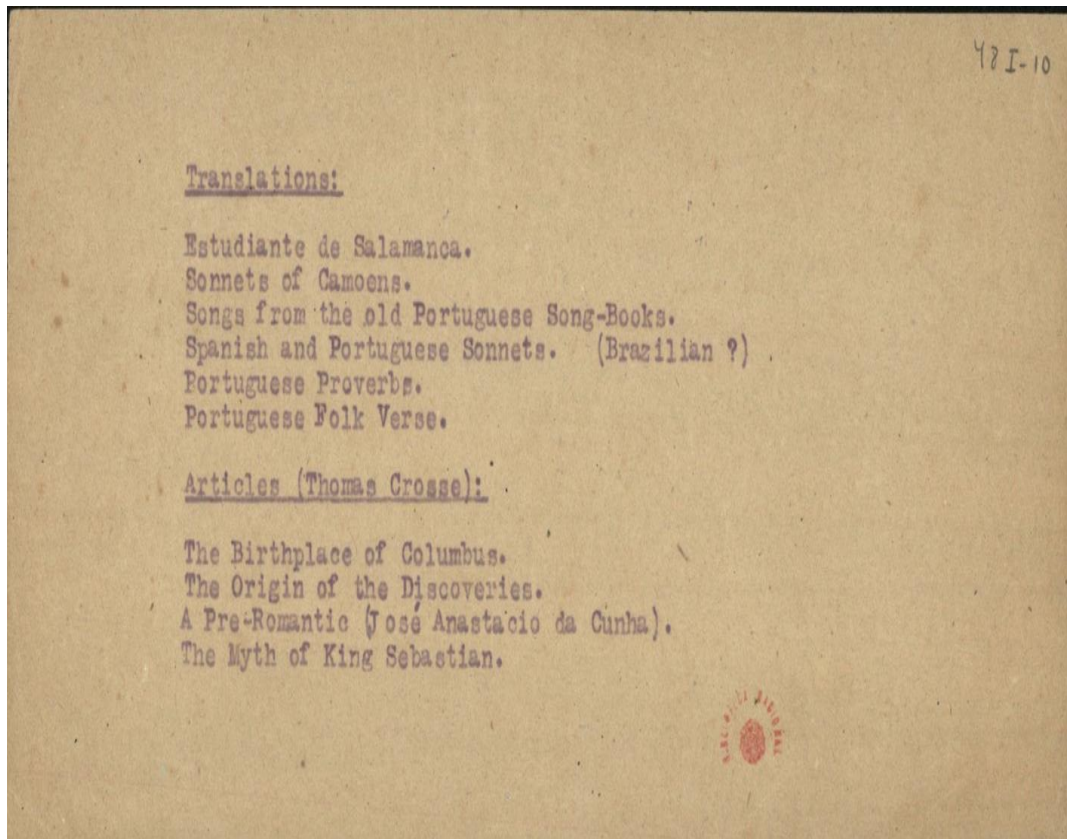
(Fig. 24: List of works to be included in the Sensationist Anthology BNP/E3 48-9)

Moreover, the fact that Pessoa created bilingual literary characters which were solely used for translation emphasizes not only his bilingualism or the coming together of both English and Portuguese language, but also, the importance Pessoa gave to the English language as a writing tool and as a significant element which would help his works be recognized outside of Portugal. Pereira Baptista explains:

Paralelamente a esta tradução de obras estrangeiras para Português, referencias culturais obrigatórias, há outra espécie de tradução, para a Europa, como afirmação do novo movimento cultural português que Pessoa crê destinado a ter grande repercussão a Europa e no mundo. (...) Num texto datado presumivelmente de 1914 (como António Quadros propõem) e escrito em inglês, Pessoa expressa a convicção de que o movimento cultural Português, será completo quando «esse Weltanschauung –, uma vez obtido

e defendido, for levado a atividade Europeia através do contacto com culturas estrangeiras». E acrescenta logo a seguir: «É isto o que o sensacionismo tomou o encargo de fazer, e os seus artistas já fizeram muito». (Pereira Baptista 1990: 41)

Numerous are the lists of projects dedicated to translation found among Pessoa's documents in his Archive:



(Fig. 25: BNP/E3 28I-10)

This section has aimed to trace the relevant biographical facts of Fernando Pessoa's childhood and adolescence spent in Durban (South Africa) by reassessing the author's first contacts with the English-speaking world in order to achieve and consolidate the different aspects of his education which made possible his bilingualism, and most importantly his literary production in English language. The information gathered and provided in this section has aimed to draw awareness towards the importance of assimilating Pessoa's British cultural background as being a fundamental instrument,

which should be fully acknowledged not merely to undergo an investigation or text analysis of the authors texts written in English language, but that has also proven to be a necessary tool in order to comprehend Pessoa's entire artistic production. Needless to insist upon the fact that the Victorian British education Pessoa received also had an effect on his own character —as many of his Portuguese peers have brought to light—, not only did he possess an ironic British humour, but also his way of being, his manners and dressing where if not British, at least different from those of his contemporaries. The fact that Pessoa had the opportunity to be bilingual enriches his literary production.

Pessoa brought back with him to Lisbon from *Durban High School*, not only a second language —which already made him stand out in the Lisbon of the beginning of the twentieth century—, but most importantly his readings and knowledge on Anglo-American literary history. Pessoa was an ardent reader, as Patricio Ferrari has stated, and Pessoa's readings, without any doubt, widened his knowledge of universal literary history.

Shy foreigner though he was, Fernando Pessoa quickly stood out among his classmates, none of whom could surpass his in English composition. English writers – including Shakespeare, Milton, Byron, Shelley, Keats, and Carlyle – were the formative influence on his literary sensibility, and English was the language in which he began to write poetry. Pessoa returned to Lisbon to attend university but soon dropped out, and it was his knowledge of English that enabled him to make a living as a freelance, doing occasional translations and drafting letters in English (he also did some in French) for Portuguese firms that did business abroad. (Zenith *Selected Prose*: xiii)

PART II

FERNANDO PESSOA'S ENGLISH FICTIONAL CHARACTERS: THE BEGININGS OF THE HETERONYMIC ARTISTIC AESTHETICS

“Tenho as opiniões mais desencontradas, as crenças mais diversas... É que nunca penso, nem falo, nem ajo... Pensa, fala e age por mim sempre um sonho qualquer meu, em que me encarno de momento. Vou a falar e falo eu-outro. De meu, só sinto uma incapacidade enorme, um vácuo imenso, uma incompetência ante tudo quanto é a vida.

Não sei os gestos a ato nenhum real,

Nunca aprendi a existir.

Tudo que quero consigo, logo que seja dentro de mim.

*Quero que a leitura deste livro vos deixe a impressão de tardes atravessado um
pesadelo voluptuoso.*

*O que antes era moral, é estético hoje para nós... O que era social é hoje
individual...*

*Para quê olhar para os crepúsculos se tenho em mim milhares de crepúsculos
diversos – alguns dos quais que o não são – e se, além de os olhar dentro de mim, eu
próprio os sou, por dentro [por dentro e por fora]?”*

(Text written by Pessoa around 1914 in Teoria da Heteronímia 2012: 133-134)

“I have always had in consideration”
*I have always had in consideration a case
which is extremely interesting and which
brings up a problem not the less interesting. I
considered the case of a man becoming
immortal under a pseudonym, his real name
hidden and unknown. Such a man would,
thinking upon it, not consider himself really
immortal but an unknown, [destined] to be
immortal in deed. “And yet what is the
name?” he would consider. Nothing at all.
“What then,” I said to myself, “is immortality
in art, in poesy, in anything whatsoever?”*
Fernando Pessoa (in *Selected Prose*: 10)

On the previous parts of this study the education Fernando Pessoa received whilst living in Durban was chartered, ideas were contrasted regarding the Portuguese poet’s bilingualism, the books he read and the authors he studied and admired as a child and adolescent were also outlined. By doing so, this study intended to reassess the Portuguese poet’s Anglo-American educational and cultural heritage, with means of introducing the circumstantial biographical facts—in the words of José Ortega y Gasset’s “yo soy yo y mi circunstancia”— which gave Portugal and the world a bilingual author. The aim of the following parts of this study is to outline and re-evaluate Pessoa’s written works in English language, those works written by Pessoa’s English writing heteronyms. The present Part will address each English fictional literary character individually, and delineate their position inside Fernando Pessoa’s literary

universe, as well as sketching the literary works they were assigned. The presentation, analysis and transcription of some of the texts mention here will be fulfilled in Part III of the present study.

When first approaching the investigation to map out Fernando Pessoa's English literary characters in order to carry out this study, one is struck by astonishment when finding that there are in fact so many names, signatures and countless projects and writings in different literary genres, all written in English language. How to approach the study and analysis of these works and their authors is an overwhelming task which should, by all means, be developed and considered of irrefutable importance to ensemble one more piece of Pessoa's literary universe. Or, better yet, if one wishes, to band together many different diverse pieces which may lead to a whole and better understanding of these English literary personalities and Pessoa's contribution and work written in English language. Observing that some of the writings from Pessoa's youth are fragmented, this task will always present itself complex. With hopes of being faithful to the works themselves, as the undertaking of listing the different personalities has already been completed by many esteemed pessoan critics⁴⁴ in the past decades, the following chapters will address not only the fictional characters, but also the texts themselves, summarizing, analysing commonness and dissimilarity, to shed light on these 'English-written' treasures. How best to undertake this task will always be confronted by the great problematic arisen by the vast amount of writings, authors and productivity carried out by the *one man* behind the operation of his own and unique drama in people. This study sustains that Pessoa's drama in people, also counts with an

⁴⁴ As this study mainly focuses on English writing heteronyms for further and more detailed information regarding the different literary personalities in Pessoa's literary universe please consult the lists provided in: Teresa Rita Lopes, *Pessoa por Conhecer*, 2 vols., Lisboa, Estampa, 1990; Michaël Stoker, *Fernando Pessoa: De fictie vergezelt mij als mijn schaduw*, Utrecht, Uitgeverij Ijzer, 2009; José Paulo Cavalcanti Filho, *Fernando Pessoa: uma quase autobiografia*, Rio de Janeiro, Record, 2011 and Fernando Pessoa, *Teoria da Heteronímia*, Ed. Fernando Cabral Martins, Richard Zenith, Porto Editora, 2012.

English version, which if considered separately, could be named ‘English drama in people’. Nonetheless, the intention of this study is not to consider the Portuguese Author’s ‘English personality’ exclusively separate from the Portuguese literary production, but as part of a whole, as Fernando Pessoa’s writings in English —although more consistent and fluid during his youth— were parallel to his Portuguese writing throughout his life, as was outlined in Part II. The insistence on translating (his own or those of his fictional characters) texts from one language to the other proves the coexistence of both worlds and languages, flowing together as two different but equal parts of Pessoa’s mind and artistic universe. As will hopefully be recognized, Fernando Pessoa’s youth writings ensemble his first literary experimentations and already bring together many of the author’s literary and artistic concerns. These early texts are thus not separate from the author’s Portuguese production, but represent the beginning of a literary aesthetic which will later be expanded, fully mastered and culminated in Pessoa’s Portuguese and adult poetry. The fact that Pessoa uses different languages does not exemplify different thoughts or different aesthetics reliant of the language used. The difference between these first English texts and the author’s further literary production (as this study sustains) lays on a chronological factor: the different stages of the poet’s life in which the texts were written. As it is not hard to imagine, Pessoa’s British schooling and education, are the reason why the author starts his literary production in English language. Pessoa’s early youth poetry differs from his adult poetry in structure and style, as his first English texts follow a more classic structure in form, most probably inspired by the readings of the English classics and English Romantic poets. Pessoa writes in a letter to João Gaspar Simões (11/12/1931):

É que o que Camões me poderia «ensinar» já me fora «ensinado» por outros. A exaltação e a sublimação do instinto da pátria são fenómenos

inensináveis em sua substância: ou temos naturalmente o sentimento patriótico, ou o não temos; ou temos a capacidade de exaltar e sublimar os nossos sentimentos ou a não temos. (E, à pátria isto, o sentimento patriótico é uma das coisas mais correntes em todas as literaturas, sendo, aliás, a sublimação construtiva do ódio, que é tão necessário à existência como o amor – a outra coisa igualmente corrente em todas as literaturas). E a construção e a amplitude do poema épico tem-nas Milton (que li antes de ler os «Lusíadas») em maior grau que Camões. (*Textos de Crítica e de Intervenção* 1980: 175)

What does the British pre-heteronym Alexander Search represent if not Pessoa's passage from a more classical (in form) Romantic or pre-Modernist (in thematic) poetry to becoming a Modernist? "Alexander Search, que ahora empieza a descubrirse, es el eslabón perdido de esta evolución que lleva del poeta Clásico-Romántico al 'modernista', de la efusión sentimental al lirismo crítico, de la búsqueda ansiosa del yo a la despersonalización sistemática, de la pérdida de la fe cristiana al 'paganismo recobrado'" (Bréchon 1999: 109).

Before Alexander Search, Pessoa created many other different literary characters which already helped shape what could be considered as a pre-heteronymic aesthetic, as Zenith states "Fernando Pessoa's adventures in heteronymy began in his early childhood, according to his own account, which he might well have fabricated, but we know that self-multiplication was the main generator of his writing life by the time he reached puberty" (Zenith 2001: 6). Most of these literary characters created during Pessoa's youth produced texts in English language and therefore help shape the beginning of the poet's literary universe. Although some texts are found fragmented, these pre-heteronym literary characters did not only write poetry, they wrote essays, prefaces, correspondence and were planned to undergo many literary projects. The fact that some of the texts written in Pessoa's youth are merely fragments or are found not concluded, does not necessarily mean one must misestimate them, as they belong to a

whole system of artistic creation and should be considered as part of the totality of that system. Zenith argues:

Pessoa's charmed circle was not, however, so gently static. More than a diligent genius surrounded by his unfinished creations, Pessoa was a creator god standing at the centre of his orbiting creatures, who were themselves creators, or subcreators, with Pessoa's literary works circling them as satellites. It was a dynamic system, in which all the elements interacted, meaning that even the apparently finished works were in truth fragments, since they were only what they were (and still are) in relationship to the rest of the system. The only whole thing – Pessoa's one perfect work – was the system in its totality. (2001: xvi-xvii)

The different portraits young Fernando Pessoa drew of some of these literary personalities —found both among Pessoa's documents in the Archive and in his school notebooks— also suggest their importance in his imaginary universe.

The treatment of the diverse texts and their different authors will be completed by dividing the corpus of our study in literary genres. This study shall use *one* of the many, evidently, different possible approaches, as it has seemed at first sight the more accurate organization process for what means to be achieved. Thus, instead of making the focal point of this study by organizing the literary personalities chronologically by order of first appearance or signature and including their main written texts, we will proceed to analyse each fictional personality chronologically, but within the literary genre they used: Poetry, Essays and other prose writings, Short Story and Translations. The different texts and fragments dedicated to astrology and written by Pessoa's fictional British or bilingual astrologers shall be included under essays. This part of our study will focus only on the literary characters; the texts themselves will be part of the main stream of the case study which is aimed in Part III of this dissertation. As some of the fictional literary personalities have literary productions in more than one literary genre and are at the same time bilingual translators, the translated texts shall also be

considered as literary production. Translation is in fact (in Pessoa's literary universe) not only an important tool which proves the author's bilingualism, but also a significant instrument when it comes to understanding and confirming the co-existence and connection, through the act of translation, which subsists between all of Pessoa's heteronyms and their texts, as part of an already latent pre-heteronymic scheme.

Always fully conscious that other approaches to the matter can, and should be undertaken in the future, and that as Do Prado Coelho affirms:

Se bem reflectimos, a empresa do conhecimento e valorização da poesia de Fernando Pessoa é a nossa empresa comum, e todos algo iremos aprendendo uns com os outros, ou recebendo estímulos uns dos outros; são afinal muito secundárias as questões de amor-próprio, suscitadas por inevitáveis divergências. À imagem e semelhança dos heterónimos e do Pessoa Ortónimo, também nós, seus comentadores, constituímos um sistema, protagonistas que somos da acção intertextual. Gostaria de terminar com uma frase de Teixeira de Pascoaes: «Falo em nome da minha verdade, e não da Verdade com letra grande, como é tão vulgar entre nós, que nos julgamos a encarnação do absoluto, do infinito e da eternidade». (Do Prado Coelho 2007: 156)

The literary characters of Pessoa's youth who wrote solely in Portuguese Language (not being bilingual or translators) will not be included in this study, as it would be overwhelming to undertake such a large corpus of texts in this analysis. Thus, Pessoa's first "*conhecidos inexistentes*", Chevalier de Pas (1893-1894) and Pip (1902-1904) shall not be analysed in detail. Likewise, the different collaborators⁴⁵ which participated in Pessoa's make-believe adolescence journal *O Palrador*⁴⁶ shall not be incorporated because although they all have English first and last names, their texts are written in

⁴⁵ Dr. Caloiro, Pad Zé, Diabo Azul, Eduardo Lança, Luís António Congo, Galião, Velhote, Ninfa, Ninfa Negra, Scicio, Acúrsio Urbano, Cecília, F. Q. A. Parry, João Ratreiro, Pimenta, Pedro da Silva Sales, among others.

⁴⁶*O Palrador*: make-believe journal created by thirteen year old Pessoa, where numerous fictional collaborators coexist in a journalistic fictional enterprise, directing, editing, and writing poems or short essays.

Portuguese language⁴⁷. Similarly, although some of Pessoa's astral spirits⁴⁸ have English first and second names and produce texts using the English language; their texts shall not be included in the text analysis of this study. The aim of this study is to revise those fictional literary character which, having English or Portuguese names, have at least one text —essay, poem, short story, play, translation or correspondence— written in English language. Some of these fictional English authors never actually signed any specific text, but were contributors of some of Pessoa's indented projects. Thus, at certain moments these characters were active participants in Pessoa's «*cotérie inexistente*»⁴⁹, and accordingly shall also be mentioned in the study.

⁴⁷Although this study will not address the characters and texts included in Pessoa's make-believe journal *O Palrador* it does believe that future studies on the matter could also be important with regard to young Pessoa's writings in English language, because as H. D. Jennings states when referring to the journal in *Os dois Exílios: Fernando Pessoa na África do Sul* (1984): "Mas mesmo nos "romances" escritos em Português o conteúdo está recheado de ideias inglesas; os personagens são ingleses e as cenas passam-se em Inglaterra. O estilo é bastante marcado por Dickens: «Os Rapazes de Barrowby» baseia-se no caprichoso estilo de sua leitura favorita, os *Pickwick Papers*" (80).

⁴⁸ The list and information about Pessoa's astral spirits can be found in *Teoria da Heteronímia* (98-100), the list includes: Henry More, Wardour, Voodooist, Henry Lovell, Marnoco e Sousa, George Henry Morse, J.H. Hyslop and Sousa.

⁴⁹ Term used in *Teoria da Heteronímia* (2012)

2.1. FERNANDO PESSOA'S TENDENCY TOWARDS LITERARY DESPERSONALISATION AND CREATION OF FICTIONAL LITERARY CHARACTERS: REVISING PESSOA'S OWN STATEMENTS ON THE MATTER

*Quando criança eu apanhava os carrinhos
de linha. Amava-os com um amor doloroso
– que bem que me lembro – porque tinha
por eles não serem reais uma imensa
compaixão...*

*Quando um dia consegui haver às
mãos o resto de umas pedras de xadrez, que
alegria não foi a minha! Arranjei logo
nomes para as figuras e passaram a
pertencer ao meu mundo de sonho.*

(Pessoa ca. 1915, in *Teoria da Heteronímia* 146)

Fernando Pessoa once wrote that if one should be alone in this world, why not invent his own friends and intellectual companions, “Given the death of people he can get along with, what can a man of sensibility do but invent his own friends, or at least his intellectual companions?” (in *Selected Prose* 3-4). As it is already eminent worldwide, Pessoa invented all the friends he needed and more, up to one hundred and six different fictional literary personalities. It is not hard to acknowledge that the majority of these fictional characters dedicated themselves to the same thing Pessoa was passionate about: writing. Pessoa left behind a chest full of manuscripts, a trunk full of treasures: poems, prose, short stories, drama, socio-political and philosophical essays, translations and correspondence. In short, there is nothing which *he* and his *friends* did not write about. As the different entries and texts found both in Pessoa’s Archive at the Biblioteca Nacional de Portugal and in the poet’s numerous notebooks kept at Casa de Fernando Pessoa in Lisbon help prove, these fictional personalities coexisted with one

another —and even with Pessoa himself— creating a parallel fictional world where each character plays his own role, and in most cases they are all connected by an artistic literary bias. As Pessoa clarifies in a preface that, which as Zenith explains (*Selected Prose*: 1), was probably planned to be included in the first volume of the complete works of his heteronyms, written around the early or mid 1920's, his literary personalities contribute by means of literary production to the enrichment of the universe, “for when somebody dies and leaves behind one beautiful verse, he leaves the earth and heavens that much richer (...)”.

Perhaps other individuals with the same, genuine kind of reality will appear in the future, or perhaps not, but they will always be welcome to my inner life, where they live better with me than I'm able to live with outer reality. Needless to say, I agree with certain parts of their theories, and disagree with other parts. But that's quite beside the point. If they write beautiful things, those things are beautiful, regardless of any and all metaphysical speculations about who “really” wrote them. If in their philosophies they say true things — supposing there can be truth in a world where nothing exists — those things are true regardless of the intention or “reality” of whoever said them.

Having made myself into what I am — at worst a lunatic with grandiose dreams, at best not just a writer but an entire literature — I may be contributing not only to my own amusement (which would already be good enough for me) but to the enrichment of the universe, for when someone dies and leaves behind one beautiful verse, he leaves the earth and heavens that much richer, and the reason for stars and people that much more emotionally mysterious.

In view of the current death of literature, what can a man of genius do but convert himself into literature? Given the death of people he can get along with, what can a man of sensibility do but invent his own friends, or at least his intellectual companions? (Pessoa, in *Selected Prose* 3-4)

Some of the personalities created by Pessoa wrote literary texts (poetry and prose); others translated those texts. Some of these personalities had their own alter egos or pseudonyms; others had disciples. Some embarked on extensive literary projects; others left fragmented or unfinished works or were just loose names now found among Pessoa's notes and files. Some were introduced publically; most were kept hidden and

were only discovered after Pessoa's death. On the whole, they were all participants of Pessoa's system of drama in people and are the bases of his heteronymic aesthetics.

O ponto central da minha personalidade como artista é que sou um poeta dramático; tenho continuamente, em tudo quanto escrevo, a exaltação íntima do poeta e a despersonalização do dramaturgo. Voo outro – eis tudo. Do ponto de vista humano – em que ao crítico não compete tocar, pois de nada lhe serve que toque – sou um histero-neurasténico com a predominância do elemento histérico na emoção e do elemento neurasténico na inteligência e na vontade (minuciosidade de uma, tibieza de outra). Desde que o crítico fixe, porém, que sou essencialmente poeta dramático, tem a chave da minha personalidade [...]. Munido desta chave, ele pode abrir lentamente todas as fechaduras da minha expressão. Sabe que, como poeta, sinto; que, como poeta dramático, sinto despegando-me de mim; que, como dramático (sem poeta), transmudo automaticamente o que sinto para uma expressão alheia ao que senti, construindo na emoção uma pessoa inexistente que a sentisse verdadeiramente, e por isso sentisse, em derivação, outras emoções que eu, puramente eu, me esqueci de sentir. (Letter to João Gaspar Simões (11/12/1931) in *Textos de Crítica e Intervenção* 1980:175)

This fictional universe where they were all born, coexisted, wrote and then sometimes suddenly disappeared, is more than just a simulated theatre play. Pessoa's fictional characters write real literary text and altogether help make Pessoa's artistic literary production the artistic modernist revolution that it in fact was. As Zenith states:

We are all under the spell of Pessoa's own explanations of who he was, or wasn't. He left us not just inspired lines and not just inspired characters that recite inspired lines but a vast inspired system of logically interconnected ideas materialized in a literature of interconnected "Pessoas" (*peessoa* means "person" in Portuguese) – a cosmography not just of his multiplied self but of Western thought and philosophy as embodied by those various selves. Such, at least, was Pessoa's ideal for his system, whose mechanics were perhaps his greatest poetic achievement. (*Selected Prose*: 37)

English fictional personalities without attributed texts also filled the spaces of Pessoa's imaginary world, as signatures in loose documents of his Archive

demonstrate⁵⁰. Pessoa's Portuguese nationality and British cultural heritages acquired at *Durban High School*, together with his intelligence and inclination towards letters, join hands with his imagination and his necessity of multiplying, dividing himself or *outrar-se* when writing, providing us with a large corpus of texts, both in Portuguese and English language⁵¹. One must nevertheless keep in mind that, as Richard Zenith explains (*Poesia do Eu*: 11), Fernando Pessoa considered the process of *outrar-se*, not only as an artistic element of his own writing, but as Pessoa himself states in his first letter to Adolfo Casais Monteiro (1930), the capacity of *outrar-se* should be considered as an artistic constitution for every artist:

In other and simpler words: only when an individual is transformed by the intelligence into a small universe will he have, in the impression thereby produced, the raw material with which to make what we call art.

What we feel is only what we feel. What we think is only what we think. But that which, felt or thought, we think again as someone else is naturally transformed into art and, cooling down, acquires form. (Pessoa, in *Selected Prose* (250-251))

In section 6 of his essay *Erostratus* (circa 1930) Pessoa underlines that it is in the creation of figures that the combination of genius and wit are present:

Taking into distinction of human faculties in conjunction with the distinction of human environments, it is at once seen that the two classes fit each other. It is obvious, from the joint analysis of the two classes, that genius involves an adaptation to the abstract environment which is formed by the general nature of mankind, which is common to all nations and to all times; the proper reward of genius is therefore immortality. It is obvious that talent involves an adaptation to the essential elements which, in particular application or manifestation, make an age or a nation what it is at a certain time; the proper reward of talent is therefore what we called fame. It is obvious that wit involves an immediate application to the immediate

⁵⁰ Fernando Pessoa's Archive contains the signatures of Martin Kéras, Arthur C. Wyatt, Augustus, A.R. just to name a few of them.

⁵¹ Fernando Pessoa also wrote poems and texts in French and had French fictional personalities as is the case of Jean Seul de Méluret and Claude Pasteur. There is also an Italian fictional personality Giovanni B. Angioletti.

environment; this is shown in the one form of wit which we particularly call wit, for a joke has no point if no point can be seen

Many men with no great claim even to mere great wit could have made most of Shakespeare's jokes, as jokes. *It is in the creation of the figures who make those jokes that genius underlines wit; not what Falstaff says but what Falstaff is is great. The genius made the figure, the wit made it speak.* (Pessoa, in *Heróstrato* 2000: 134-135) (MCJ italics)

This study sustains that the fact that Pessoa was bilingual increases the richness of his literary universe taking the art of writing to a higher level: not only does one find masses of texts in English and Portuguese language among Pessoa's writings, but also literary fictional personalities of both nationalities, who are also bilingual and coexist with one another by the act of translation or correspondence, demonstrating the coexistence of both languages in the same literary universe. The coming together of both languages can be illustrated in numerous cases throughout Pessoa's artistic production, as for example: the multitask Portuguese heteronym Vicente Guedes, among other things, was planned to be the translator of Alexander Search's short story "A Very Original Dinner"; Thomas Crosse, one of Pessoa's English translators, was thought-out to translate Alberto Caeiro's poems *Complete Poems of Alberto Caeiro*; or Faustino Antunes, a Portuguese psychiatrist, who maintained correspondence with Pessoa's Durban teacher, Mr Belcher, and classmate, Clifford Geerdts. In addition, as was already mentioned in Part I 'Fernando Pessoa's bilingualism', in some of young Pessoa's first literary experimentations the author seems to unconsciously change from one language to the other, as it happens in the play *A Casa dos Mortos* (BN/E3 11² CAS-1).

This fictional literary world raises an interesting issue of fiction within fiction or inclusively, manifests the thin line that exists between Pessoa's fictional worlds and his reality. These fictional personalities come alive and become participants in Pessoa's day to day life, also being active representatives of Pessoa's literary aesthetics:

Intersectionism, Sensationism, etc. Alexander Search, for instance, lived in Rua da Bela Vista in Lisbon where Pessoa's grandmother Dona Dionísia lived, Charles Robert Anon signs Pessoa's personal diary in 1906, and Álvaro de Campos sends letters to Pessoa's girlfriend Ofélia Queiroz. Furthermore, one finds a constant use of intertextuality on the texts themselves and these fictional authors act as if they were not aware of the fictional status. Pessoa himself is inserted in this fictional reality in countless occasions as 'Fernando Pessoa orthonym', as for example, in Campos' *Notas para a Recordação do Meu Mestre Caeiro* (1931)⁵², or *Carta dirigida à Revista «Contemporânea»* (1922):

(...) Saúdo-o em Distância Constelada. Esta carta leva-lhe a minha afeição pela sua revista; não lhe leva a minha amizade por si porque V. Já há muito tempo aí a tem. Diga ao Fernando Pessoa que não tenha razão.
Um abraço do camarada amigo,
Álvaro de Campos⁵³

In Thomas Crosses' *Translator's Preface to the Poems of Alberto Caeiro* — written around 1915— for his own translation of the works by Alberto Caeiro, Alberto Caeiro, Álvaro de Campos, Ricardo Reis, Cesário Verde, Walt Whitman and Thomas Crosse coexist in the same level of reality⁵⁴:

Thomas Crosse
Alberto Caeiro – Translator's Preface

(...)
Alberto Caeiro is reported to have regretted the name of "sensationalism" which a disciple of his — a rather queer disciple, it is true — Mr Álvaro de Campos, gave his attitude, and to the attitude he created. (...)

⁵² Fernando Pessoa as a participant of his own drama em gente is found for example in Álvaro de Campos' text *Notas para a Recordação do Meu Mestre Caeiro* (1931-1932): "Mais curioso é o caso de Fernando Pessoa, que não existe, propriamente falando. Este conheceu Caeiro um pouco antes de mim — em 8 de Março de 1914, segundo me disse".

⁵³ Álvaro de Campos, *Carta dirigida à Revista «Contemporânea»* in Pessoa, Fernando, *Aviso por causa da moral e outros textos de intervenção de Álvaro de Campos*. Ed. Nova Ática (2007) pp.17-23.

⁵⁴For more information about Thomas Crosse's "Translator's Preface" see p. 233

And besides, though he has at least two “disciples”, the fact is that he has had on them an influence equal to that which some poet — Cesário Verde, perhaps — had on him. (...)

Thus Álvaro de Campos resembles Whitman most of the three. But he has nothing of Whitman’s camaraderie: he is always apart from the crowd, and when feeling with them it is very clearly and confessedly to please himself and give himself brutal sensations. (in *Teoria da Heteronímia* (302-305))

Once again, Whitman, Caeiro and Campos coexist in Álvaro de Campos essay *Apontamentos para uma Estética Não-aristotélica* (1924):

De resto, até hoje, data em que aparece pela primeira vez uma autêntica doutrina não aristotélica da arte, só houve três verdadeiras manifestações de arte não-aristotélica. A primeira está nos assombrosos poemas de Walt Whitman; a segunda está nos poemas mais que assombrosos do meu mestre Caeiro; a terceira está nas duas odes – a Ode Triunfal e a Ode Marítima – que publiquei no «Orpheu». Não pergunto se isto é imodéstia. Afirmo que é verdade. (in «Athena», n.º3 e 4, Lisboa, Dezembro de 1924 e Janeiro de 1925)

The artist creates in his own reality a fictional world which becomes real by means of literary production; the texts themselves are real and as such are what shall remain throughout history. As Zenith explains when analysing Pessoa’s essays *Erostratus* and *Impermanence*: “A literatura, para ele, é «uma confissão de que a vida não basta», definição cujo corolário é: «Talhar a obra literária sobre as próprias formas do que não basta é ser impotente para substituir a vida»” and goes on to conclude, “Só a luta que supera a realidade – vencendo-a com a arte, a literatura – pode conduzir a uma celebridade que valha a pena. E esta luta não será ganha pela literatura jornalística – essa que só diz o que se sente ou se pensa –, mas por aquela que finge, transforma, substitui” (Zenith 2000: 19). Fiction, dream or even counterfeit coexist with the artists own surrounding reality, as he too actively participates in his fictional universe, not only as its creator but also as one more character where all the other characters are synthesized. The artist becomes all of his characters and at the same time is none of

them. At the end, the only truth the reader is capable of fully understanding lies in the text itself; it is the texts which help link the literary characters to one another or even to Pessoa himself. The text is the only one which remains immortal.

(...) Sou como um quarto com inúmeros espelhos fantásticos que torcem para reflexões falsas uma única central realidade que não está em nenhum e está em todos.

Como o panteísta se sente onda e astro e flor, eu sinto-me vários seres. Sinto-me viver vidas alheias, em mim, incompletamente, como se o meu ser participasse de todos os homens, incompletamente de cada, individuado por uma suma de não-eus sintetizados num eu postigo. (Pessoa ca. 1915, in *Teoria da Heteronímia* 150)

The individual finds inside himself different realities which are expressed by the bringing-to-life of other individuals that, although fictional, are born from that same reality. Walt Whitman's verse "I am large, I contain multitudes" comes to mind, however, Fernando Pessoa takes the art of writing to a different level, by actually creating literary texts and an artistic aesthetic by the hands of those diverse multitudes, which in fact are pieces of the same *uno*, creating, using himself as central constituent, "*toda uma literatura*" (a whole literature):

Assim publicarei, sob vários nomes, várias obras espécie, contradizendo-se umas às outras. Obedeço, assim, a uma necessidade de dramaturgo, e a um dever social.

O que domina, no fim, são correntes sociais que são regidas e impelidas por leis que desconhecemos. Por isso crio personalidades que interpretam várias correntes, para irem tornar lúcidos a si próprios certos temperamentos em que essas correntes sejam inconscientes. (Serei eu próprio toda uma literatura). (Pessoa, in *Teoria da Heteronímia* 2012: 142)

One must always keep in mind that in Fernando Pessoa there is a large difference between the idea of pseudonym and heteronym. Pessoa does not use the same literary style in all his writings and simply signs using different names, being the text his own at all levels of style, composition and thinking. As Pessoa clearly explains in numerous

occasions, he expresses multiple thinking and styles by means of multiple fictional characters, but he is not those characters and they are not him:

The human author of these books has no personality of his own. Whenever he feels a personality well up inside, he quickly realizes that this new being, though similar, is distinct from him – an intellectual son, perhaps, with inherited characteristics, but also with differences that make him someone else.

That this quality in the writer is a manifestation of hysteria, or of the so-called split personality, is neither denied nor affirmed by the author of these books. As the helpless slave of his multiplied self, it would be useless for him to agree with one or the other theory about the written results of that multiplication. (Pessoa, in *Selected Prose*: 2)

Literary depersonalization or imagination, as the poet states, have their origin in diverse states of the soul, which turn into different characters with their own feelings, thinking and poetic styles, in some occasion even different to those of the author himself:

O primeiro grau da poesia lírica é aquele em que o poeta, concentrado no seu sentimento, exprime esse sentimento. Se ele, porém, for uma criatura de sentimentos variáveis e vários, exprimirá como que uma multiplicidade de personagens, unificadas somente pelo temperamento e o estilo. Um passo mais, na escala poética, e temos o poeta que é uma criatura de sentimentos vários e fictícios, mais imaginativo do que sentimental, e vivendo cada estado da alma antes pela inteligência que pela emoção. Este poeta exprimir-se-á como uma multiplicidade de personagens, unificadas, não já pelo temperamento e o estilo, pois o temperamento está substituído pela imaginação, e o sentimento pela inteligência, mas tão somente pelo mesmo estilo. Outro passo, na mesma escala de despersonalização, ou seja de imaginação, e temos o poeta que em cada um dos seus estados mentais vários se integra de tal modo nele que de todo se despersonaliza, de sorte que, vivendo analiticamente esse estado de alma, faz dele como que a expressão de um outro personagem, e, sendo assim, o mesmo estilo tende a variar. Dê-se o passo final, e temos um poeta que seja vários poetas, um poeta dramático escrevendo em poesia lírica. Cada grupo de estados de alma mais aproximados insensivelmente se tornará uma personagem, com estilo próprio, com sentimentos porventura diferentes, até opostos, aos típicos do poeta na sua poesia viva. (Text written by Pessoa around 1932 in *Teoria da Heteronímia* (268-270)).

It is evident, due to vast number of English fictional personalities, that this artistic literary characteristic of ‘thinking as another’ is certainly found as well in Pessoa’s writings in English. There are approximately fifty different signatures in Pessoa’s documents and notebooks which belong to English fictional personalities, including as well some Portuguese bilingual translators. This study insists on this number being approximate as some of these fictional personalities have not been considered by critics, for the time being, because they did not produce nor were attributed any literary projects, and are just unfastened names inside Pessoa’s imaginary universe.

Pessoa’s first fictional friend, Chevalier de Pas, dates from 1893 when Pessoa was only six years old. Pessoa explains in detail the genesis of his heteronyms in the well-known letter to Casais Monteiro (1935), at the beginning of which he mentions his first fictional friend “*conhecido inexistente*” and curiously places him in the Heteronym category: “Lembro, assim, o que me parece ter sido o meu primeiro heterónimo, ou, antes, o meu primeiro conhecido inexistente—um certo *Chevalier de Pas* dos meus seis anos, por quem escrevia cartas dele a mim mesmo, e cuja figura, não inteiramente vaga, ainda conquista aquela parte da minha afeição que confina com a saudade”. Pessoa goes on explaining and clarifying that his tendency in creating fictional characters was already present since his early youth and has been part of his artistic process during thirty years:

Esta tendência para criar em torno de mim um outro mundo, igual a este mas com outra gente, nunca me saiu da imaginação. Teve várias fases, entre as quais esta, sucedida já em maioridade. Ocorria-me um dito de espírito, absolutamente alheio, por um motivo ou outro, a quem eu sou, ou a quem suponho que sou. Dizia-o, imediatamente, espontaneamente, como sendo decerto amigo meu, cujo nome inventava, cuja história acrescentava, e cuja figura — cara, estatura, traje e gesto — imediatamente eu via diante de mim. E assim arranjei, e propaguei, vários amigos e conhecidos que nunca existiram, mas que ainda hoje, a perto de trinta anos de distância, oiço,

sinto, vejo. Repito: oiço, sinto vejo... E tenho saudades deles. (Letter from Fernando Pessoa to Adolfo Casais Monteiro 1935)

Hence, there is no doubt that literary depersonalization also played a significant role in Pessoa's production since his early youth, although fully culminated in 1914 with the coming-to-light of the Portuguese heteronyms Caeiro, Campos, Reis. However, the years prior to the creation of Caeiro, Reis and Campos and an already well thought-out *drama em gente* were not spent in silence: "Vou agora fazer-lhe a história direta dos meus heterónimos. Começo por aqueles que morreram, e de alguns dos quais já não me lembro – os que jazem perdidos no passado remoto da minha infância quase esquecida" (letter to Casais Monteiro 1935). Pessoa wrote since he was very young, and in those early writings —frequently written in English language— literary depersonalization was already at hand. The creation of fictional literary characters was already present during Pessoa's Durban days, at a moment in which his heteronymic artistic aesthetic was probably not even fully outlined or even thought-out and Pessoa did not yet have sufficient knowledge of literary traditions. What are David and Lucas Merrick, Sidney Parkinson Stool, Karl P. Effield, W.W. Austin or even Charles Robert Anon and Alexander Search, and all the others, if not the first prototypes of Pessoa's heteronymic scheme? Or even, Pessoa's first experimentations —as one finds different drafts of the same text signed by different English fictional authors in different periods— and attempts towards a later and more consistent creation of the heteronyms. Richard Zenith and Fernando Cabral Martins have newly sustained that the "heteronym effect" (2012: 19) in Fernando Pessoa, was already present even before Pessoa had given a concrete nomination to this literary process. Interestingly, the process of '*outrar-se*' in Pessoa's literary production first happened by the hands of fictional literary characters which wrote using the English language.

A presença do efeito-heterónimo, de resto, manifesta-se em Pessoa assim que ele começa a escrever. Um poema, o primeiro em inglês, que publica em Durban em 1903, é atribuído a Karl P. Effield, um autor que é, por sua vez, prefaciado por um viajante amador-editor chamado W.W. Austin. E o segundo poema que publica no mesmo jornal, em 1914, é assinado por Charles Robert Anon. (...) Na verdade, Pessoa escolheu, de toda a sua produção heteronímica, apenas uma parte significativa, a que deu uma coerência final nas grandes peças fundadoras que são a Tábula Bibliográfica de 1928, as Notas para a Recordação do meu Mestre Caeiro de 1932 e a carta a Adolfo Casais Monteiro de 13-1-1935 [...] Mas, além dessa narrativa geral de que Pessoa a proveu, a heteronímia é uma vasta rede de formas da subjetividade, com todas as suas aventuras e flutuações. (*Teoria da Heteronímia*: 30-31)

To place all of Pessoa's English-writing fictional characters under the term heteronym or even English heteronym may not be considered as a sensible approach, as it could be argued that these fictional characters existed even before Pessoa was fully conscious about the heteronymic process. It can be alleged that literary depersonalization existed in Pessoa's writings since he started to write, nevertheless, the fact is that the theorization and conception of the term 'heteronym' culminated later and after the author had given thought to the matter and had through his readings acquired full knowledge of Romantic and Modernist aesthetic, both of national and international literary contexts. Nevertheless, grouping Pessoa's English fictional characters under a concrete nomenclature is not as essential as it could seem. Pessoa himself did not use the term heteronym often and on occasions used other terms to express literary depersonalization or creation of fictional authors and literary personalities⁵⁵. As Zenith and Cabral Martins argue in their introduction to *Teoria da Heteronímia* (2012), even in 1915, Pessoa still used the term pseudonym to refer to his fictional personalities, "No tempo de *Orpheu* ainda usa «pseudónimo» para designer a mesma ideia, como se lê numa carta a Côrtes-Rodrigues de 19-1-1915: «mantenho, é claro, o meu propósito de

⁵⁵ Some of Pessoa's texts related to heteronymic theory have been published in *Teoria da Heteronímia* (2012).

lançar pseudonimamente a obra de Caeiro-Reis-Campos»” (Martins and Zenith 2012: 19).

One can take as an example one text alone where Pessoa uses different expressions to refer to the process of depersonalization and creation of fictional characters, Pessoa’s letter to Casais Monteiro (1935):

Subpersonalidades:

“Hesitava entre se deveria começar por um livro de versos grande – um livro de umas 350 páginas –, englobando as várias *subpersonalidades* de Fernando Pessoa ele mesmo, ou se deveria abrir com uma novela policiária, que ainda não consegui completar.”

Despersonalização dramática:

“E contudo – penso-o com tristeza – pus no Caeiro todo o meu poder de *despersonalização dramática*, pus em Ricardo Reis toda a minha disciplina mental, vestida da música que lhe é própria, pus em Álvaro de Campos toda a emoção que não dou nem a mim nem à vida.”

Heterónimos / despersonalização / simulação:

“Seja como for, a origem mental dos meus *heterónimos* está na minha tendência orgânica e constante para a *despersonalização* e para a *simulação*. Estes fenómenos – felizmente para mim e para os outros – mentalizaram-se em mim: quero dizer, não se manifestam na minha vida prática, exterior e de contacto com outros; fazem explosão para dentro e vivo-os eu a sós comigo.”

Amigos / conhecidos inexistentes:

“Desde criança tive tendência para criar em meu torno um mundo fictício, de me cercar de *amigos e conhecidos que nunca existiram*.”

“Lembro-me, assim, o que me parece ter sido o meu primeiro heterónimo, ou antes, o meu primeiro *conhecido inexistente* (...).”

Figuras irreais:

“Desde que me conheço como sendo aquilo a que chamo eu, me lembro de precisar mentalmente, em figura, movimentos, carácter e história, várias *figuras irreais* que eram para mim tão visíveis e minhas como as coisas daquilo a que chamamos, porventura abusivamente, a vida real.”

Heterónimos literários:

“Basta de maçada para si, Casais Monteiro! Vou entrar na génese dos meus *heterónimos literários*, que é a final o que você quer saber”.

Cotérie inexistente:

“Criei, então, uma *cotérie inexistente*. Fixei aquilo tudo em modelos de realidade. Graduei as influências, conheci as amizades, ouvi, dentro de mim, as discussões e as divergências de critérios, e em tudo isto me parece que fui eu, criador de tudo, o menos que ali houve”.

Semi-heterónimo:

“O meu *semi-heterónimo* Bernardo Soares (...). É um semi-heterónimo porque, não sendo a personalidade a minha, é, não diferente a minha, mas uma simples mutilação dela”. (MCJ italics)⁵⁶

Being aware of the different possible nomenclatures used by Pessoa himself and Pessoa’s literary critics, to denominate the artistic process of literary depersonalization, this study prefers to use literary personalities/character, fictional authors or even pre-heteronyms when cataloguing the English fictional writers. As mentioned previously the term heteronym had not yet been thought out when most of the English fictional characters were created and some of them are merely sketches of those who were later considered by Pessoa himself as heteronyms: “As obras heterónimas de Fernando Pessoa são feitas por, até agora, três nomes de gente – Alberto Caeiro, Ricardo Reis, Álvaro de Campo” (*Tábua Bibliográfica* 1928). In agreement with Cabral Martins and Zenith, this study considers that:

É bom mantermos a distinção que Pessoa criou entre o célebre trio de heterónimos surgidos em 1914 e os restantes «conhecidos inexistentes». E é bom não sermos excessivamente puristas quanto à terminologia que usamos para falar desses três e dos muitos outros seres inventados em cujo nome Pessoa escreveu, ou pensou escrever. Segundo cremos, são os princípios que governam a heteronímia e as modalidades do seu funcionamento que convém entendermos para uma melhor apreciação da obra pessoana e até para a nossa própria edificação enquanto leitores ainda dispostos a refletir e aprender. (2012: 41)

As will be evaluated, these pre-English-heteronyms do not have sufficient literary production or aesthetic or were only planned to sign projects which were never actually

⁵⁶ Extracts from Fernando Pessoa’s letter to Adolfo Casais Monteiro 13-01-1935 in *Teoria da Heteronímia* (273-282).

concluded. Most of these English literary personalities of Pessoa's youth, although being extremely important in Pessoa's overall artistic upcoming, are the skeleton and baby steps which the Portuguese poet took before fully perfectly managing literary depersonalization. However, all these literary characters are solemn prove that the process of artistic literary depersonalization was something which the Portuguese author, without any doubt, always possessed and was able to create since he first started to produce written texts:

(Our childhood's playing with cotton reels, etc.)

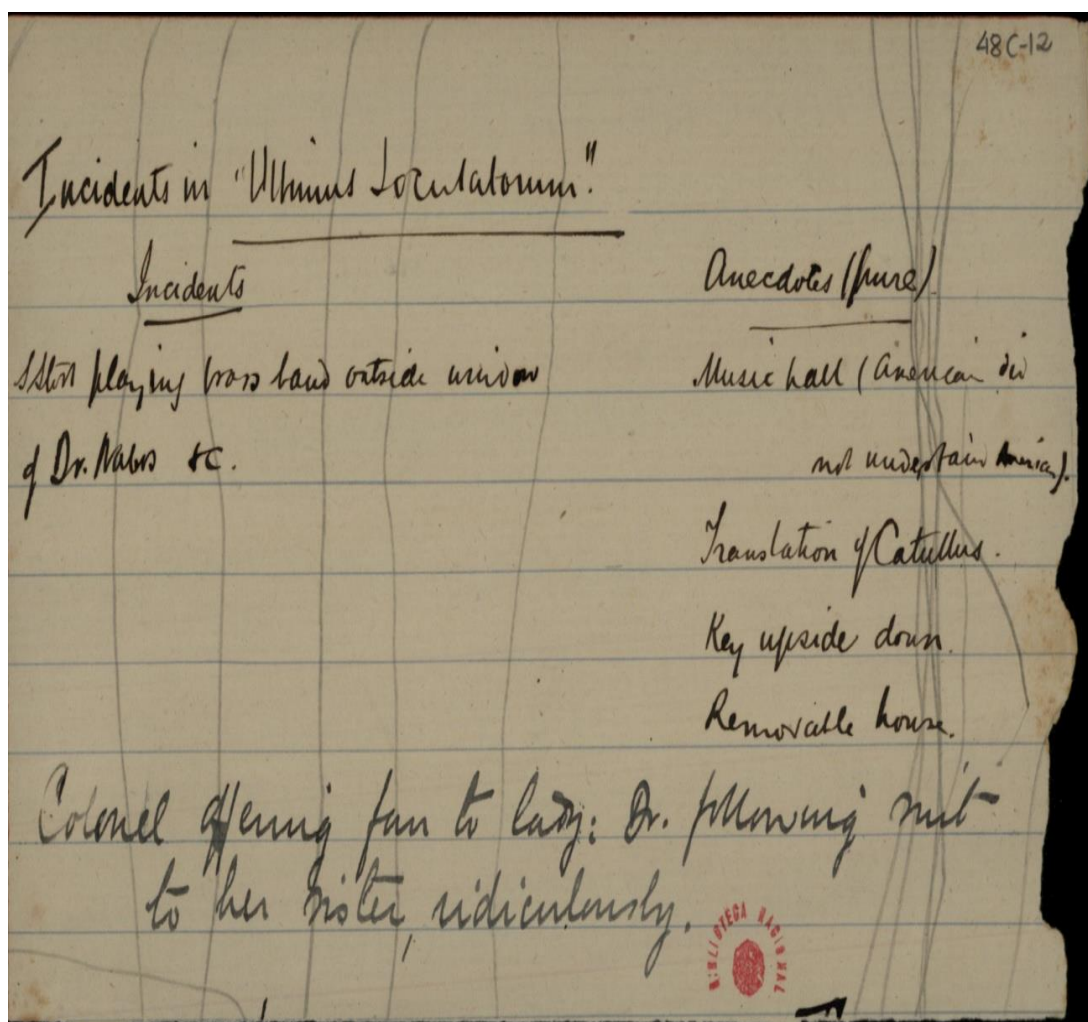
Eu nunca fiz senão sonhar. Tem sido esse, e esse apenas, o sentido da minha vida. Nunca tive outra preocupação verdadeira senão a minha vida interior...

A minha mania de criar um mundo falso acompanha-me ainda, e só na minha morte me abandonará. Não alinho hoje nas minhas gavetas carros de linha e peões de xadrez — com o bispo ou um cavalo acaso sobressaindo — mas tenho pena de o não fazer... e alinho na minha imaginação, confortavelmente, como quem no inverno se aquece a uma lareira, figuras que habitam, e são constantes e vivas, na minha vida interior. Tenho um mundo de amigos dentro de mim, com vidas próprias, reais, definidas e imperfeitas.

Alguns passam dificuldades, outros têm uma vida boémia, pitoresca e humilde. Há outros que são caixeiros-viajantes (poder sonhar-me caixeiro-viajante foi sempre uma das minhas grandes ambições — irrealizável infelizmente!). Outros moram em aldeias e vilas lá para as fronteiras de Portugal dentro de mim; vêm à cidade, onde por acaso os encontro e reconheço, abrindo-lhes os braços, numa atração... E quando sonho isto, passeando no meu quarto, falando alto, gesticulando... quando sonho isto, e me visiono encontrando-os, todo eu me alegro, me realizo, me pulo, brilham-me os olhos, abro os braços e tenho uma felicidade enorme, real, incomparável. (Extract from text written by Pessoa around 1915, in *Teoria da Heteronímia* 152-155).

2.1.1. Pessoa's English Drama in People: *Ultimus Jocularum* (1904) And *The Transformation Book or Book of Tasks* (1908)

Around 1904, still in Durban, Pessoa had already created a fictional space in which his first fictional characters coexisted, and in which he was also inserted. In *Ultimus Jocularum* (48C-12)⁵⁷ started by Pessoa around 1904, one already finds what does not seem to be a project to organize his own literary works *per se*, but a free space where Pessoa's first fictional characters seem to come together.



(Fig. 26: BNP/E3 48C-12)

⁵⁷ Numerous entries that make up the text (project) *Ultimus Jocularum* have been found in loose documents of Pessoa's personal Archive; these have been chronologically organized and transcribed in sections by Zenith and Cabral Martins in *Teoria da Heteronímia* (356-360).

Divided into sections: *Incidents, Anecdotes, Jokes, Persons, Alexander Search's Life-bond* and *The Book of Caesar Seek*, this early document where each English fictional character plays his role inside a fictional world which becomes real by means of literary production is without doubt very revealing to establish Pessoa's already present creation of *dramatis personae*, who coexist in their own fictional universe inside young Pessoa's imaginary. As explained in detail in *Teoria da Heteronímia* (2012: 353-354), the diverse notes found throughout Pessoa's Archive making reference to *Ultimus Jocularum*, prove that the Portuguese poet had planned different possible titles for this premature English drama in people, *The Book of Friar Maurice; The Nothingness Club; The Zero Club* and *The Black Book of Caesar Seek*: "A diversidade de títulos parece refletir uma incerteza do autor quanto à forma que o seu drama abstratamente conceptualizado deveria ou poderia assumir – se a de uma obra em prosa sobre uma sociedade de personagens diversas, se a de uma obra dramática propriamente dita, ou a de um livro de reflexões soltas, etc." (2012: 354).

In *Ultimus Jocularum*, created by sixteen year old Pessoa, one is already able to find the heteronymic game at work. For example it is impressive to discover Sidney Parkinson Stool coming to live and coexisting with Dr. Nabos: "Sidney Parkinson Stool playing brass band outside window of Dr. Nabos"; Caesar Seek as being the alter ego of the British heteronym Alexander Search: "Persons: Caesar Seek (= Alexander Search) whose character is without laughter, running from deep thought and torturing to bitterness (bitterly joking sometimes???) (...)" ; A fictional character named Ferdinand Sumwan which Pessoa uses to insert himself in the fictional character game: "*Ferdinand Sumwan* (= Fernando Pessoa, since Sumwan = Someone = Person = Pessoa) A normal, useless, lazy, careless, weak, individual"; Other fictional characters with their own personalities drawn out: Jacob Satan, Magdalen and Erasmus Dare;

Alexander Search signing a live-bond with Jacob Satan on October 2nd 1907; and the palpable relationship between the fictional characters of Caesar Seek and Friar Maurice who seem to be the same or different alter egos of Alexander Search: “*The Black Book of Caesar Seek*. (True title of Friar Maurice, as of old I tried to call it.)”.

48C-18

Ultimus Jocularium.

Persons.

Caesar Seek (= Alexander Search)
whose character is without
loyalty, rising from deep
bitterness [bitterness] to
bitterness [bitterness] sometimes ???

St. Nabos: who d. for
bitterness to open with

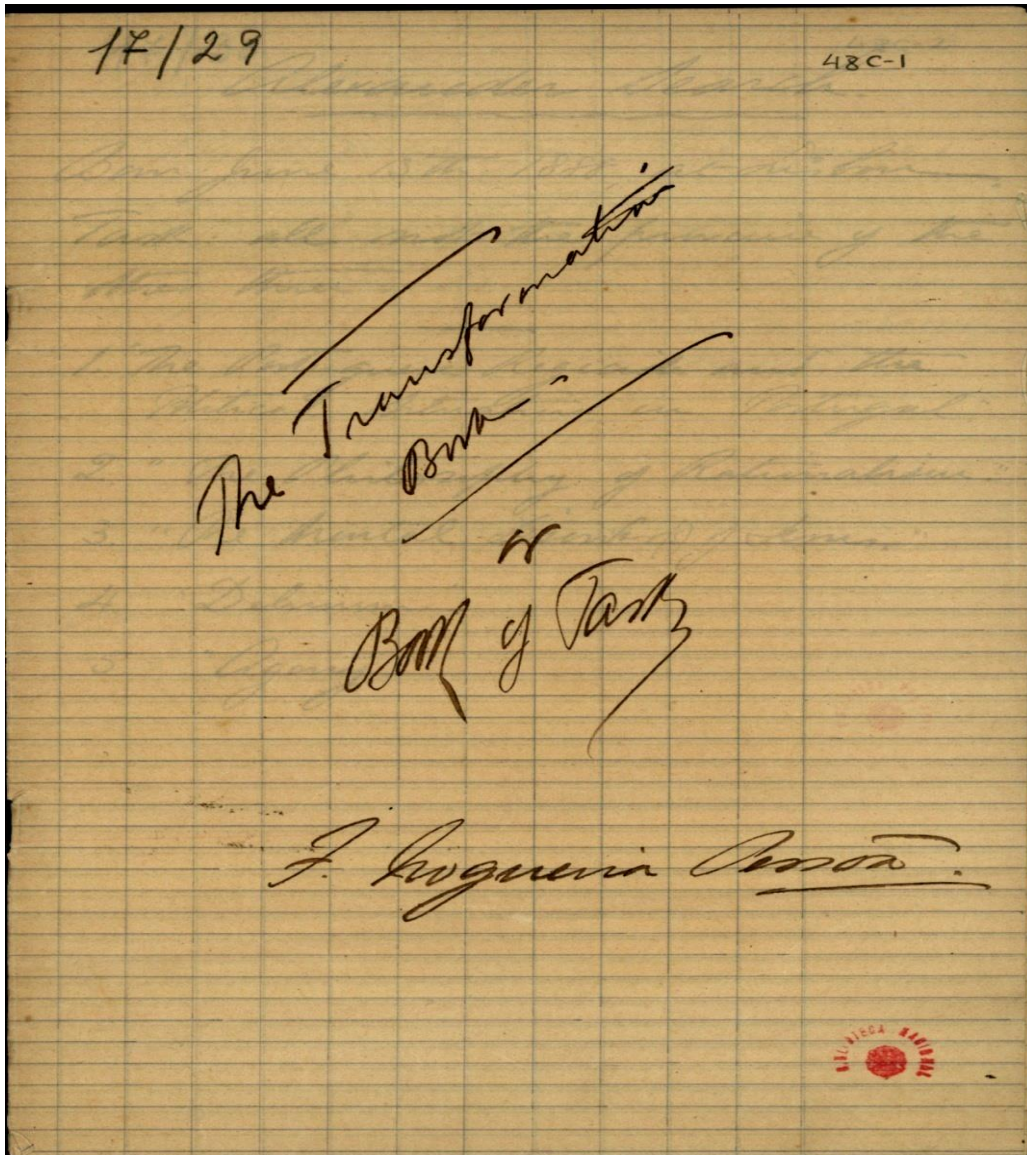
Ferdinand Sumner (= Fer-
nando Pessoa, since Sumner
= Same one = Person = Pessoa)
A nonchalant, insular, fly
catcher, not, individ-
ual.

BIBLIOTECA
1907

(Fig. 27: BNP/E3 48C-18)

Although fragmentary and incomplete *Ultimus Jocularum* appears to be the starting point which later brings about in Pessoa's literary universe a more coherent *drama em gente* literary artistic aesthetic.

It is important as well to mention the text *The Transformation Book or Book of Tasks*⁵⁸ which dates from 1908.



(Fig. 28: Title page of the *Transformation Book or Book of Tasks* BNP/E3 48C-1)

⁵⁸*The Transformation Book or Book of Tasks*, was first mentioned by João Dionísio in Pessoa, Fernando, *Poemas Ingleses – Poemas de Alexander Search*, Tomo II, Vol. V., ed. João Dionísio (Lisbon: Imprensa Nacional – Casa da Moeda, 1997). The full content of *The Transformation Book* was recently edited and transcribed by Nuno Ribeiro and Cláudia Souza in Pessoa, Fernando, *The Transformation Book*, ed. Nuno Ribeiro and Cláudia Souza (First Contra Mundum Press, New York:2014).

The Transformation Book, although conceived four years later than *Ultimus Jocularum*, also reviles Pessoa's already latent representation of his *drama em gente*, in a similar manner as was previously stated when commenting *Ultimus Jocularum*, and as Nuno Ribeiro and Cláudia Souza point out:

The Transformation Book marks one of the fundamental stages in Pessoa's elaboration of a new conception of literary space, one that he comes to express as a "drama in people". With his creation of heteronyms and his labours in a plurality of literary genres and styles, Pessoa constructs a heterogeneous image of literary space, dramatically inhabited by a plurality of figures. (...) The Transformation Book can then be seen as the genesis of Pessoa's elaborate "drama in people". Pessoa's pre-heteronyms are defined – much as in his later, heteronyms "drama in people" – in this book by progressive differentiations among lives, styles, and concerns. In this way The Transformation Book is a crucial text for understanding Pessoa's gradual creation of the heteronyms. (2014: xxii-xxv)

Furthermore, *The Transformation Book*, planned and written when Pessoa was already permanently living in Lisbon, proves as well that the Portuguese author continued to write in English and create fictional English characters for a few years after his return to the Portuguese Capital. Differently to *Ultimus Jocularum*—where only English fictional characters and texts are mentioned—in *The Transformation Book* both the English and the Portuguese language coexist and inhabit this fictional literary space. Interestingly, French is also here thrown into the game by the hands of Pessoa's French literary character Jean Seul de Méluret. Thus, Alexander Search; Charles James Search (Bilingual translator), Pantaleão (Portuguese pre-heteronym) and Jean Seul de Méluret (French pre-heteronym) coexist in the same literary universe which brings together three different languages into the same drama in people. Although not all mentioned in *Ultimus Jocularum* and *The Transformation Book*, other English fictional characters exist in Pessoa's youth and make up his premature literary universe.

2.2. FERNANDO PESSOA'S ENGLISH-WRITING LITERARY CHARACTERS, PORTUGUESE OR ENGLISH BILINGUAL TRANSLATORS AND THEIR TEXTS

2.2.1 English Poets

David Merrick (1903)

Fernando Pessoa had planned an extensive literary production for David Merrick, who was most probably Pessoa's first English fictional author. As pointed out in *Teoria da Heteronímia* (53), there is a list on one of Pessoa's notebooks from 1902-1909, entitled "Books to come" (153-8v)⁵⁹, where one can find that David Merrick was planned to be the author of a poetry anthology entitled 'Sub Umbrâ' (153-9 and 22), two short stories, a book of plays entitled «Scared heavens» and a novel entitled *Martin Kéravas*. The novel, *Martin Kéravas*, was planned to be divided into seven chapters as asserted on the same notebook (153-49) under: 'Synopsis of Chapters "Martin Kéravas"' (Fig. 29). On the same notebook (153-55), one finds David Merrick's signature under the title of yet one more play «A Mysterious Play», later scribbled out. Interestingly, one can also find a list of poems to be included in the anthology 'Sub Umbrâ' (153-81), containing two poems which were later attributed to Alexander Search: thus 'Palace of Thought' (later entitled 'Thought') and 'Women in Black' although signed by Search around 1904/5, could already have been sketched by Pessoa in 1902/3⁶⁰ (Fig. 30).

⁵⁹Access to Fernando Pessoa's notebooks at Casa Fernando Pessoa, Lisbon or on-line digitalized copies in 'Obras digitalizadas' at Biblioteca Nacional de Portugal: www.bnportugal.pt.

⁶⁰Both poems 'Thought' and 'Woman in Black', can be found in *Obra Essencial de Fernando Pessoa: Poesia Inglesa*, (2007).

<u>Synopsis of Chapters (Hartley's version)</u>	
<u>Chapter I.</u>	<u>Words</u>
<u>Chapter II.</u>	
<u>Chapter III.</u>	
<u>Chapter IV.</u>	
<u>Chapter V.</u>	
<u>Chapter VI.</u>	
<u>Chapter VII.</u>	

(Fig. 29: BNP/E3 153-49)

- Pieces in "Sub Umbrâ"
1. "Old Castle".
 2. "Fahur".
 3. "Woman in Black".
 4. "Palace of Thought".
 5. "Ode to the Storm".
 6. "Ode to Music".
 7. "Slangas on Work".
 8. "Night is more cold than ashes are..." (song) Page 6'

(Fig. 30: BNP/E3 153-81)

While David Merrick's poetic anthology 'Sub Umbrâ' was never accomplished, Alexander Search signed a poem under the same title in August 1904. A scribbled out draft of the poem 'Women in Black' can also be found in notebook (144S-10), and was probably written around 1904/5.

David Merrick

Books to come

«Sub Umbrâ» (?) (Book of Poems).

Must be ready on May 31st, 1904. To consist wholly of short, pretty poems.

«Martin Kéravas» (a Novel).

Must be ready any time before June 30th, 1905. To plead for peace. Length, about from 120.000 to 150.000 words.

«Simple Tales» (Stories).

Must be ready on July 31st, 1904.

Short and pathetic from 5000 to 7000 words each. Numbers about 20 or more.

«Longer Tales» (Stories).

Must be ready by December 31st, 1904. 4 or 5 Tales each 30000 words long. 1. «The Atheist», 2. «The Philanthropist», etc.

«Scared heavens» (?) (Book of Plays).

Must be ready by (...) Plays: 1. «Marino, the Epicure»; 2. «The Savages», 3. «Doctor (...)» 4. «Igne de Castro»; 5.» (...).

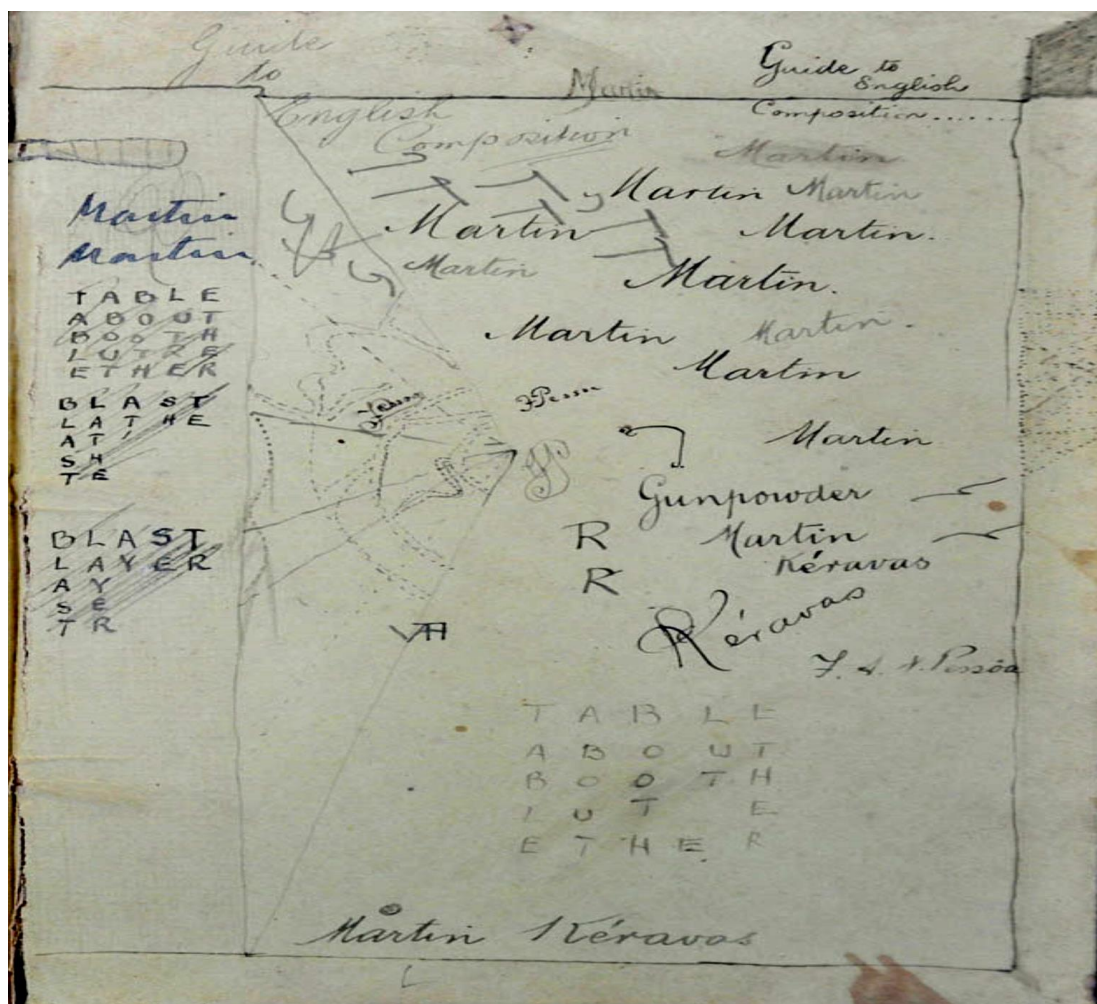
(MCJ transcription of MS. BNP/E3 153-8")

David Merrick is also the signing author of a short story "The School Master's Tale" (found fragmented), two plays "Marino" (found fragmented) and "Igne de Castro" (found fragmented)⁶¹. Pessoa's first English writing literary character seems to have been bilingual as well, as the fragments of the play "Igne de Castro" are written in Portuguese.

Curiously, this study has found signatures of Martin Kéravas (ca. 1904) on the last pages of Pessoa's copy of the book *Pitman's Short Hand Instructor* which Pessoa used during the year he studied at the Durban Commercial School. Although Martin Kéravas has never been mentioned in the count of the different English fictional personalities, as his name has been thought to be the title of a novel (project) by David Merrick, Pessoa's insistence in producing signatures with the name Martin or Martin

⁶¹ The extracts of these texts were written on notebook (144S-10). These texts were first published by Teresa Rita Lopes in *Pessoa por Conhecer. Vol. II – Textos para um novo mapa*, 1990.

Kéravas —reproducing the name «Martin» fifteen times (Fig. 31)—, could help conclude that Martin Kéravas is in fact one more of Fernando Pessoa's fictional personalities and not just the title of a novel.

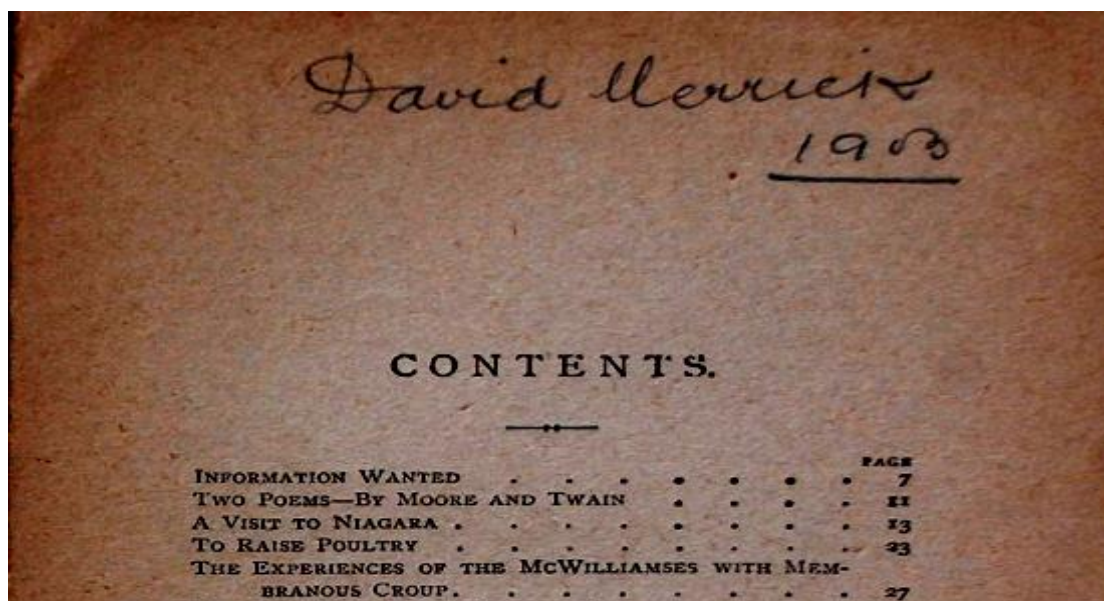


(Fig. 31: Last page of Pessoa's copy of the book *Pitman's Short Hand Instructor*)

Although Martin Kéravas has not been mentioned as one of Pessoa's possible literary characters in recent studies, Severino mentions Kerávas in *Fernando Pessoa na África do Sul* (1983: 300), when listing the books in English acquired by Pessoa during the years he studied in Durban.

None of the above mentioned intended literary projects for David Merrick were actually developed and concluded, as a result Merrick lives only through the numerous

lists of projects Pessoa planned for him and some loose fragments found in the Archive. There is however a book from Fernando Pessoa's personal library, containing David Merrick's signature on the content page: *Information Wanted and Other Sketches* by Mark Twain. London: George Routledge and Sons, Limited Broadway, Ludgate Hill (Fig. 32), thus, one could conclude that for a short period of time, David Merrick was an active participant in young Pessoa's literary universe, not only did Pessoa have grand literary plans for this youth heteronym, but had his own book in Pessoa's personal library as will later occur with some of the other heteronyms.

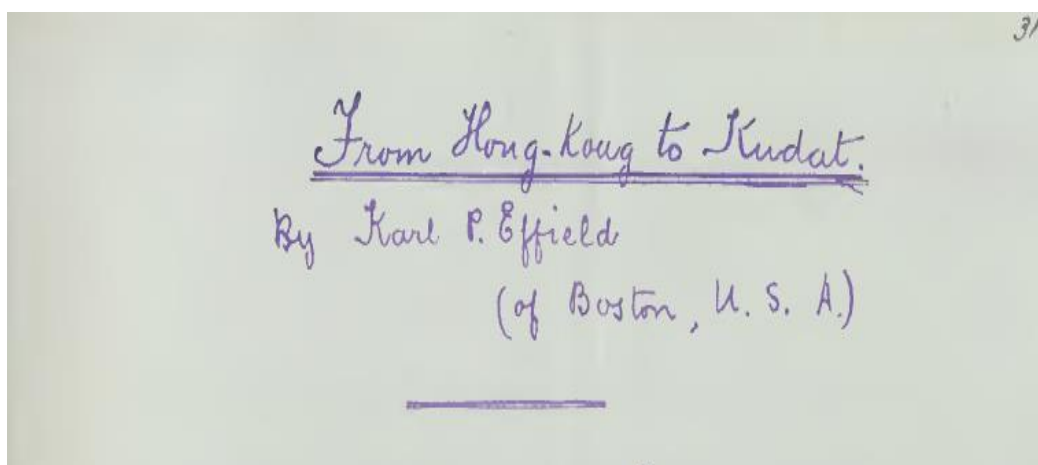


(Fig. 32: David Merrick's signature on the content page: *Information Wanted and Other Sketches* by Mark Twain)

Karl P. Effield (1903)

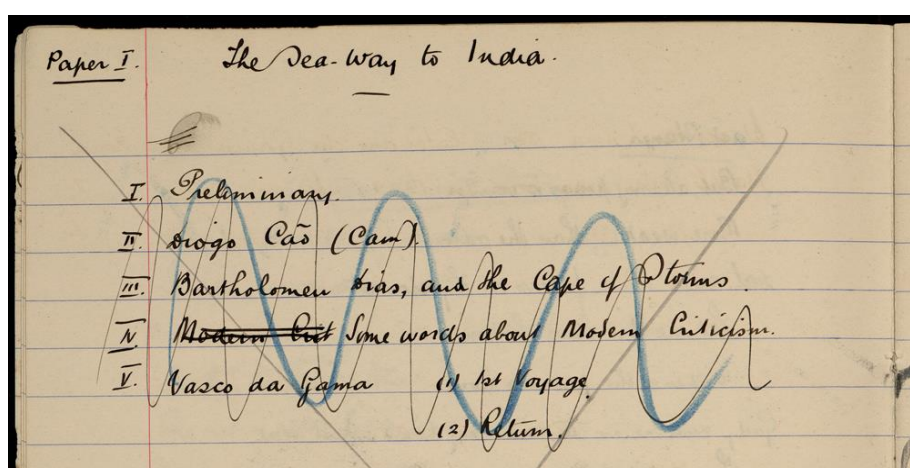
Karl P. Effield has been placed under the division of "poetry" because the only text of his authorship which is found concluded is *The Miner's Song*, Pessoa's first published poem in English in *The Natal Mercury* on the 11th of July, 1903. As stated in *Teoria da Heteronímia* (53-54), the first verses of the poem *The Miner's Song* are found

in one of Pessoa's notebooks (153-43)⁶². This literary character was probably from Boston as a note under his name on notebook (153-31) suggests:



(Fig. 33: Extract from MS. BNP/E3 153-31)

Effield was foreseen as well as the author of *From Hong Kong to Kudat* (153-31), a book of narrations of his own voyages. The project was ever initiated and the only actual written work in prose of Effield's authorship one is able to find is the beginning of the essay *The Sea Way to India* (49B⁴-100v). The chapter plan for this essay or short narrative can be found in notebook (144S-5), nevertheless it was later scribbled out:



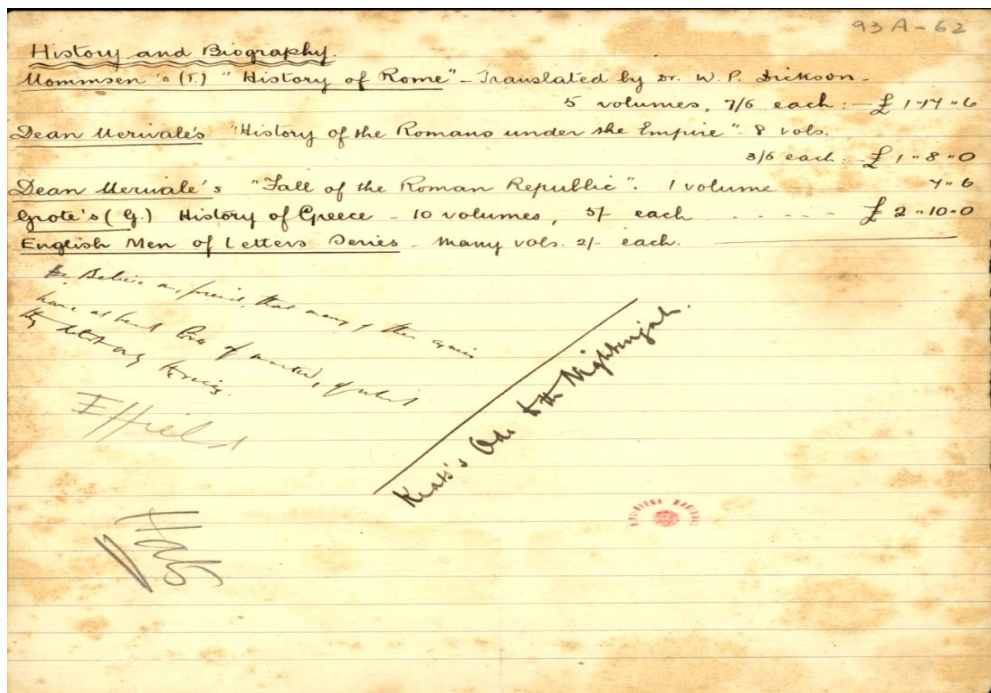
(Fig. 34: BNP/E3 144S-5)

⁶²Although mentioned in *Teoria da Heteronímia* (54) with a different page number, this study has observed that the first verses of the poem *The Miner's Song* are on page 43 of notebook (153).

Pessoa most probably used Effield's name for correspondence whilst living in Durban, although the envelope from England which Pessoa kept (134-1) and which is mentioned in *Teoria da Heteronímia* (54) is addressed to «R.P Affield». Could this be perhaps a misspelling of the initials and last name of this literary character or could it belong to a different fictional personality? This study has also found a pencil written signature belonging to Effield on a loose document in the Archive (BNP/E3, 93A-62).



(Fig. 35: BNP/E3 134-1)



(Fig. 36: BNP/E3 93A-62)

Tagus (1903)

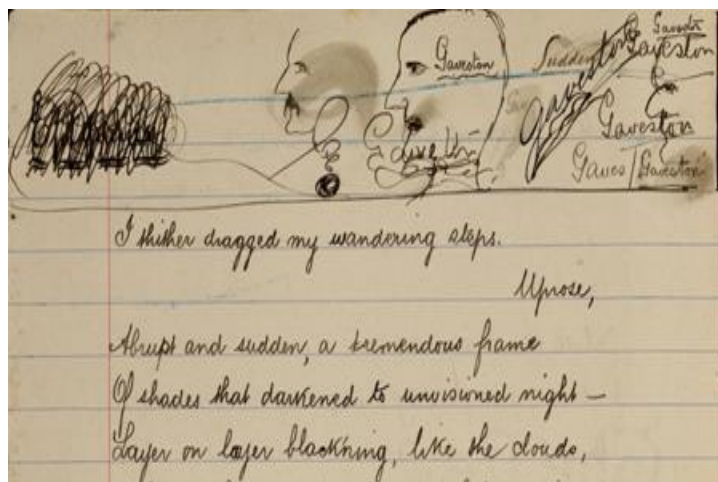
Tagus contributed with riddles, sometimes in form of short poems, on the journal *The Natal Mercury* of Durban, between September 1903 and June 1904. In December, 1903, under Tagus' name, Pessoa won a 'Puzzle Column Prize', the prize was *Oeuvres de Moliere* which can be consulted in Fernando Pessoa's personal library at Casa Fernando Pessoa (Lisbon).

Gaveston, Martin Gaveston, Anton Gaveston, Jerome Gaveston, Piers Gaveston and Ed. Gaveston (ca. 1904-1908)

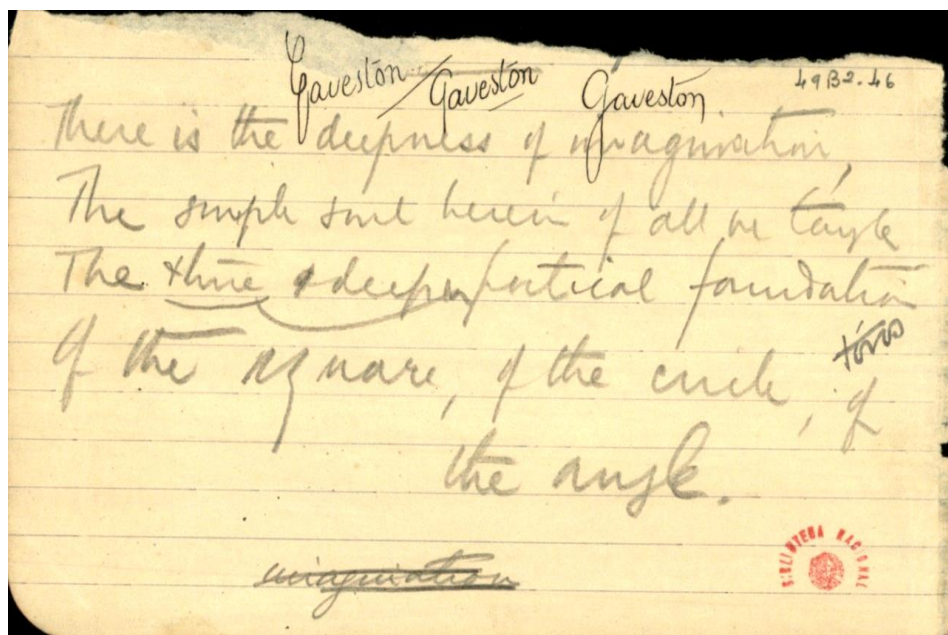
Pessoa wrote Gaveston's signature in numerous documents between 1904 and 1910⁶³ (49B²-46). Given Pessoa's consistency in using Gaveston's signature during those years, there is no doubt that this fictional character was probably important for the Portuguese poet in his early years. Gaveston is considered as the "Heterónimo-fantasma" (the ghost heteronym) in *Teoria da Heteronímia* (2012: 60), as the signatures containing his last name are numerous but he does not have sufficient literary production. In many occasions Gaveston's first name differs, and one may be led to doubt about whether Gaveston is one or several different fictional literary characters. Although the different Gaveston's have always been considered as one, this study is inclined to suggest that they could all in fact be considered as being different fictional personalities. Pessoa in some occasions tended to create heteronyms that belonged to the same family, this tendency also affected his English speaking fictional personalities. As a result, one is able to find Olga and Charles Baker, the Search brothers (Alexander and Charles James Search), or even a whole family of translators as is the case of the Crosse brothers (Thomas, I.I and A.A Crosse).

⁶³ For more information regarding the different documents found with Gaveston's different signatures please consult, *Teoria da Heteronímia* (60-61).

On the one hand, Martin Gaveston's signature can be found in document (92Q-31V), whereas Anton Gaveston's signature is found on back of the cover of one of Pessoa's notebooks dating from 1906 (144H). On the other hand, Jerome Gaveston and Piers Gaveston's signatures and caricatures appear on the same page as the first lines of a poem in (49D²-17v). There is yet a caricature of Gaveston and signatures on the top margin of a page in one of Pessoa's notebooks from 1904/5 (144S-1) and loose signatures belonging to Gaveston among Charles Robert Anon's papers (49B²-46):



(Fig. 37: BNP/E3 144S-1)



(Fig. 38: BNP/E3 49B²-46)

2.2.2 English Essayists and other Prose Writers

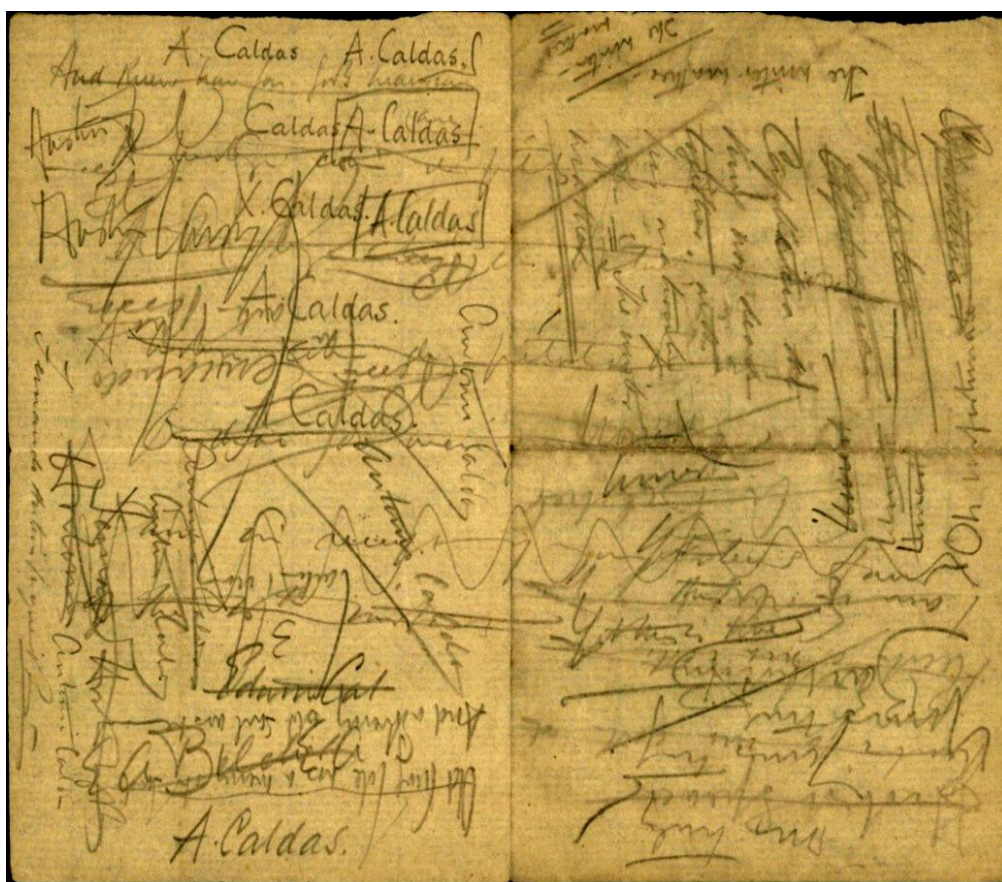
Under the essay category this study will also include those fictional authors used for correspondence as they are a minority and Dr. Faustino Antunes for example was also planned as one of the possible authors of *Essay on Poetry*. Under this category one will find as well those fictional characters who participated in journals as puzzlers or created word puzzles: Tagus, Pantaleão and Usquebaugh V. Bangem, as well as Pessoa's English astrologer Raphael Baldaya and the English or Portuguese Astral Spirits (who wrote using the English language), Henry More, Wardour, Voodooist, Henry Lovell, Marnoco e Sousa, George Henry Morse and Efbeedee Pasha.

Dr. Pancrácio (1902)

Dr. Pancrácio emerges in 1902 as one of the collaborators of Pessoa's make-believe journal *O Palrador*. As it is already known, Dr. Pancrácio is the author of numerous poems, epigrams and essays for the journal in Portuguese language from 1902 to around 1905. The Latinized version of the name Dr. Pancratium, appears only to have been used once as being the first author of the essay written in English, *Essay on Poetry, Written for the Edification and for the Instruction of would-be Poets*. Although there are no documents or explicative notes, found to the present day that clearly sustain that both the Portuguese journal collaborator Dr. Pancrácio and the author of *Essay on Poetry* Dr. Pancratium, are indeed the same fictional literary personality, we will treat them as one – same personality/different spelling of name - respecting what has been stated in *Teoria da Heteronímia* (48-49). Dr. Pancrácio is thus included in this study as a bilingual fictional literary personality, as, although starting his literary production in Portuguese, he was later contemplated by Pessoa to be the first author of *Essay on Poetry*.

W. W. Austin (ca. 1903)

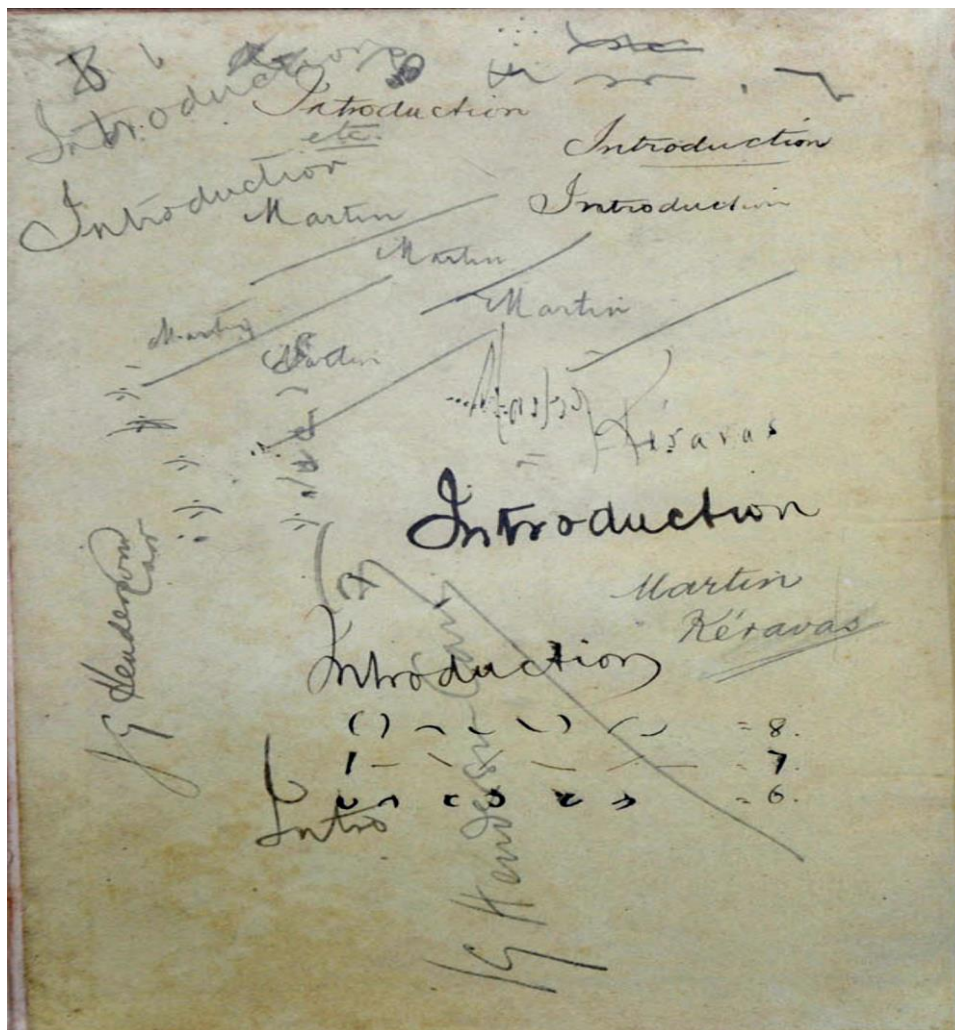
This fictional personality was used for correspondence and was not attributed any literary work. He is the one who sent Karl P. Effield's poem *The Miner's Song* to *The Natal Mercury* in 1903, and as explained in *Teoria da Heteronímia* (54), the poem was accompanied by a letter where W. W. Austin explains where the poem comes from, stating that from all the story-telling miners he met whilst travelling through Australia, the best poem he heard was "from a young man called Effield". We have found no more signatures belonging to W. W. Austin, although there exists an almost illegible document (57-4^v) mentioned in *Teoria da Heteronímia* (54) as containing the signature «Austin», together with signatures for «A. Caldas», «António Caldas», «Caldas» and «Fernando Pessoa». Austin's two signatures in this document are almost illegible, on the left hand top corner of the document.



(Fig. 39: BNP/E3 57-4^v)

J. G. Henderson Carr (ca. 1903)

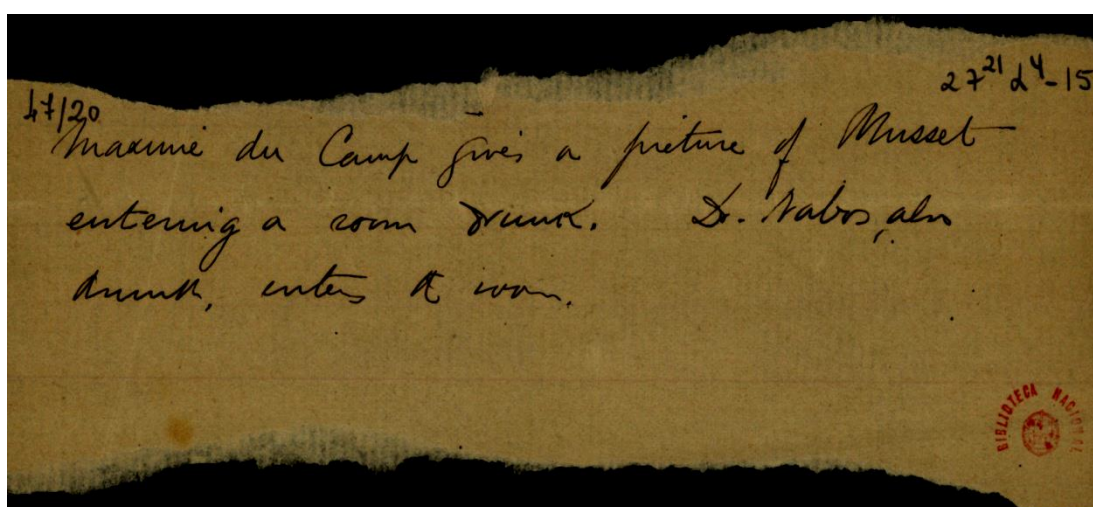
J.G. Henderson Carr (J. G. H. C) also wrote riddles, and was in some occasions Tagus' rival, also sending contributions to *The Natal Mercury*. As pointed out in *Teoria da Heteronímia* (55), two signatures of J. G. Henderson are found at the end of the book *Pitman's Shorthand Instructor*, together with his signatures, as this study has previously pointed out, signatures are found belonging to Martin Kéravas. Henderson Carr was also thought as one of the possible authors for "Essay on Reason", as noted on notebook (144R-14) and a poetry collection, although this attribution was later discarded by Fernando Pessoa (144R-15v).



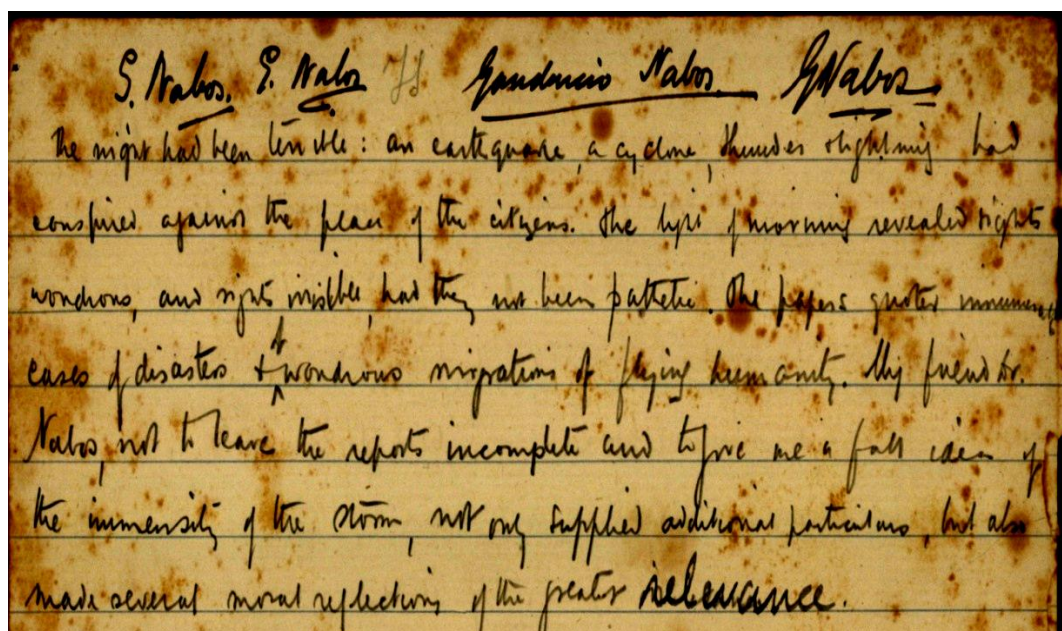
(Fig. 40: Last pages of Pessoa's copy of *Pitman's Shorthand Instructor* containing signatures belonging to Martin Kéravas and J. G. Henderson Carr)

Dr. Gaudêncio Nabos (1902-1915)

Dr. Gaudêncio Nabos is one more of Pessoa's bilingual literary characters. He first appears as Zé Nabos, collaborators of "O Palrador", writing in Portuguese. He also appears as a character in *Ultimus Jocularum* (48C-12) together with Sidney Parkinson Stool. In addition, Dr. Nabos' signature can be found four times on an not concluded humoristic text of 1905 (27²¹ – L⁴ -19v), and his name is written as being a character on a fragment on MS. (27²¹ – L⁴-15):



(Fig. 41: BNP/E3 27²¹ – L⁴-15)



(Fig. 42: BNP/E3 27²¹ – L⁴ -19v)

Dr. Nabos was an active piece in the group of *conhecidos inexistentes* of Pessoa's youth, as he was also used for correspondence (133N -19V). Following Pessoa's return to Lisbon Dr. Nabos turns into Dr. Neibas and writes only in Portuguese until more or less 1915. Nabos also interacted with Pessoa himself as proven by the correspondence and also by a loose sentence found at the back of a document containing some of Pessoa's notes on Macaulay (14C-82v), which reads as follows "Dr. Nabos will you have a drink?":

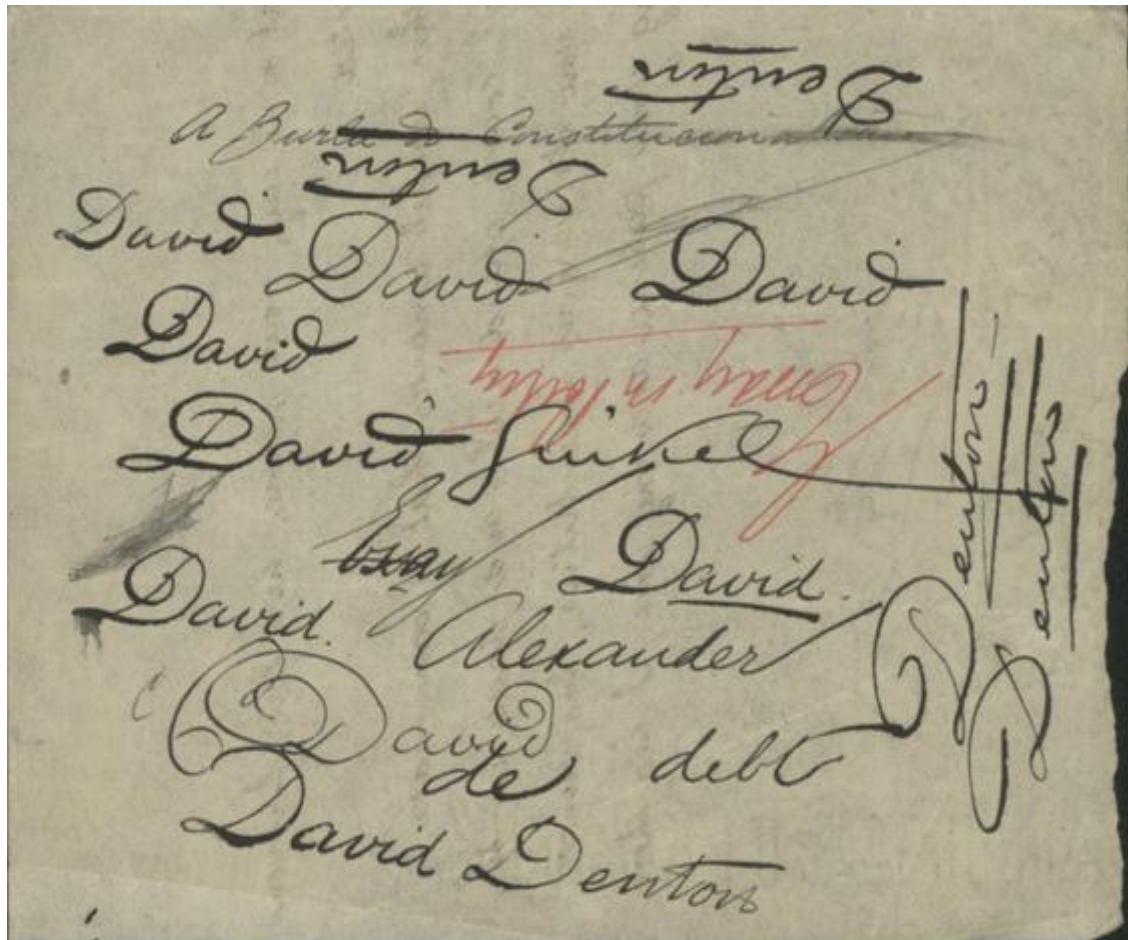
A photograph of a piece of aged, yellowish paper with a handwritten note in dark ink. The handwriting is cursive and somewhat slanted. The text reads: "Dr. Nabos, will you have a drink?". The paper has some minor stains and a slightly textured appearance.

(Fig. 43: BNP/E3 14C-82^v)

Ginkel, David Ginkel, David Denton and David Alexander (ca. 1904)

One can only find one signature belonging to Ginkel, at the end of a document containing some notes on Logic (25-64 to 64v) and two fragments on the subject of Nirvana in Buddhism (25-64^v). There are also two signatures of Horace Ginkel on one of Pessoa's notebooks for Durban (144A-59). Curiously, as pointed out in *Teoria da Heteronímia* (65), one can find the almost illegible signatures of David Ginkel, David Denton and David Alexander on a document containing a fragment of *Essay on Poetry*

(100-6v). Similarly, as in Gaveston's case, this study considers these different names as being, perhaps brothers or different fictional personalities.



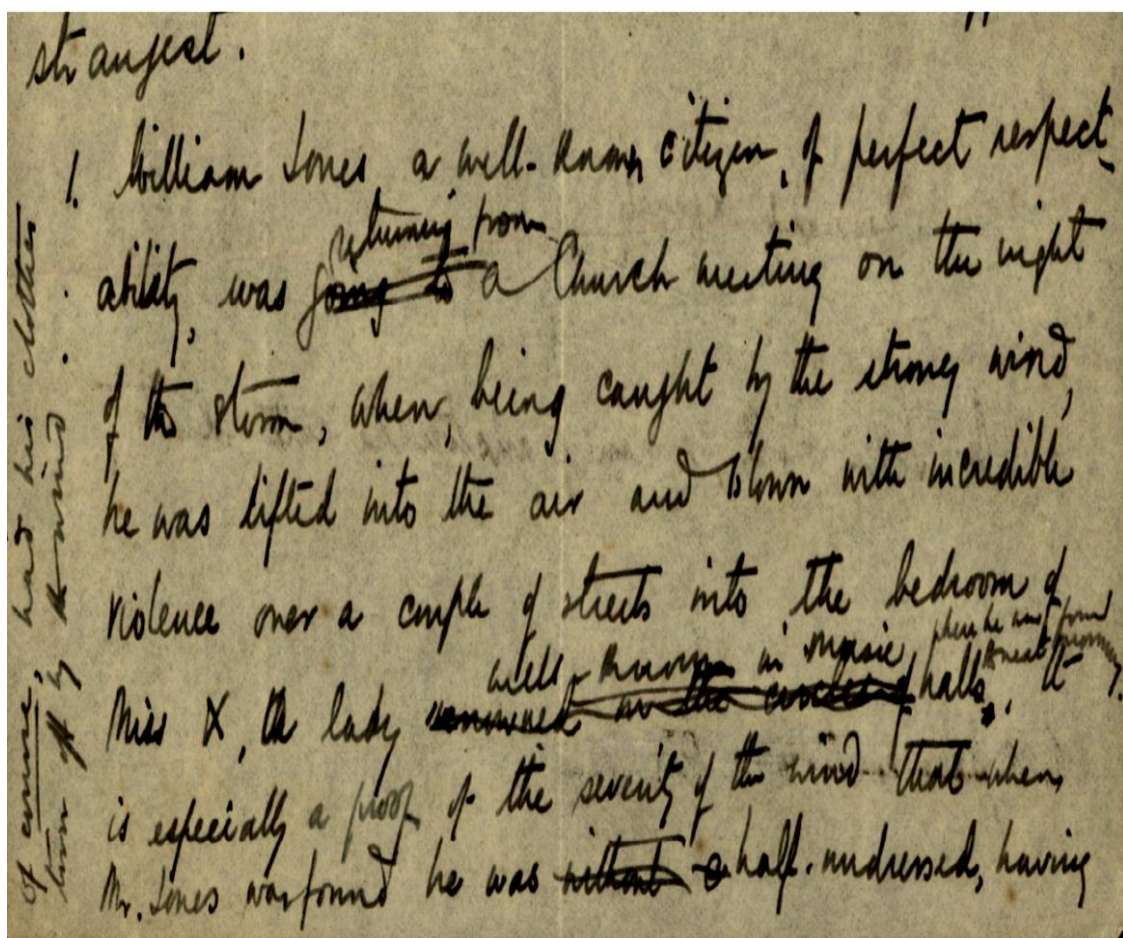
(Fig. 44: Extract containing David Denton's signatures from MS. BNP/E3 100-6v)

Professor Trochee (ca. 1904)

Professor Trochee did not have a very prolific outcome, only appearing as the second author considered by Pessoa for *Essay on Poetry* (100-2), signing an incomplete version of the essay when Pessoa was already living in Lisbon. There are no other written documents or assigned works to his fictional character, and this study has been unable to find signatures belong to Professor Trochee on other documents of Pessoa's Archive.

Professor Jones or Dr. William Jones (ca. 1905)

Professor Jones was the last fictional author thought-out by Fernando Pessoa for *Essay on Poetry* (14⁶-72^v). He was also used for fictional correspondence, being the addressee of a letter from William Smith (114² – 59). Under the name Dr. William Jones, he is the protagonist / author of a short story written around 1905-1906 (27²¹-J⁴-3):



(Fig. 45: Extract from fragmented short story BNP/E3 27²¹-J⁴-3)

There are notes about Dr. William Jones on documents (27² J⁴-1 and 2) and (144H-1^v). William Jones also had different signatures: William Jones (133A-29^v), Wm. Jones (13A-65^v) and Mr Jones (144T-61 and 55E-32^v). William Jones was probably created by Pessoa after his return to Lisbon in 1905 and is active more or less until 1908. It is

almost impossible to confirm if Professor Jones and Dr. William Jones are the same or different heteronyms. The name “Professor Jones” was exclusively used to sign the last version of *Essay on Poetry*, whereas Dr. William Jones appears in numerous documents.

Anthony Harris (ca. 1906)

Anthony Harris’ signature can be found in merely one text (93A-54a) “And so, a hater of reading and a lover of thought (...)”, three times on the right hand margin of the second page. The text will be included in this study as the handwriting and pen used for the signature seem to follow the same used on the rest of the text. As asserted in *Teoria da Heteronímia* (65) the text is probably from 1906 or 1907

Dr. Faustino Antunes (ca. 1906)

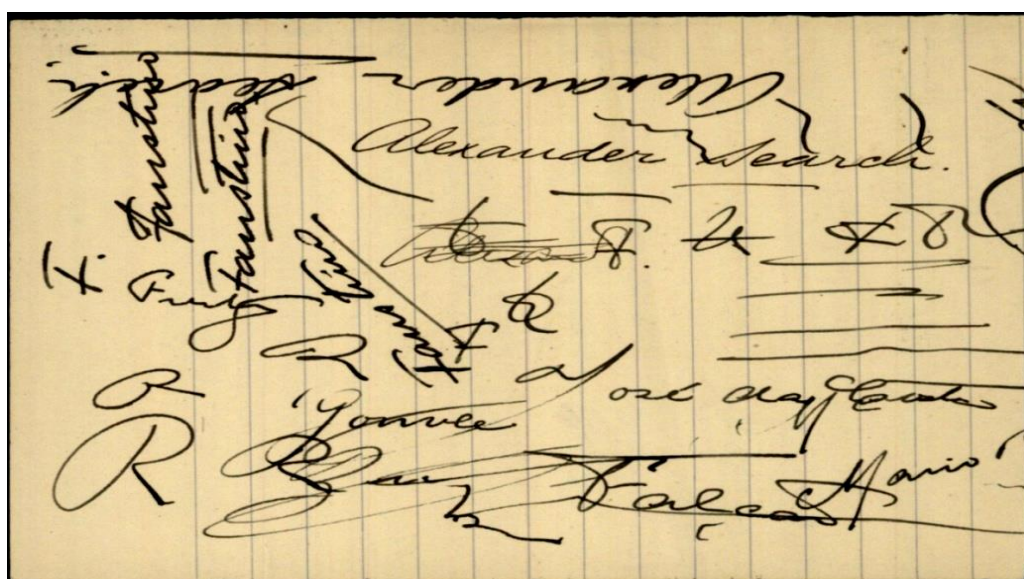
Dr. Faustino Antunes was used by Fernando Pessoa for correspondence written in English; he is one more of Pessoa’s bilingual fictional characters —or even trilingual if we consider the draft copy of a letter in French, which as stated in *Teoria da Heteronímia* (66) could have been written by the psychiatrist to be sent to Hardress O’Grady, Pessoa’s French teacher at *Durban High School*. In 1907 Pessoa sends both Mr Belcher (Pessoa’s English teacher at DHS) and Clifford Geerdts (Pessoa’s classmate at DHS), a letter from Dr. Faustino Attunes (Pessoa’s make-believe psychiatrist) in order to obtain personal information regarding Pessoa’s personality and how others regarded him. Both Mr Belcher and Clifford Geerdts answered Dr. Faustino Antunes’ letters. Dr. Faustino was also used for correspondence to The Sun Type Writer Co. (75A

– 31^V), as proven by the envelope addressed to him and sent to Pessoa’s own address (at that time living with his aunts) Rua da Bella Vista à Lapa.



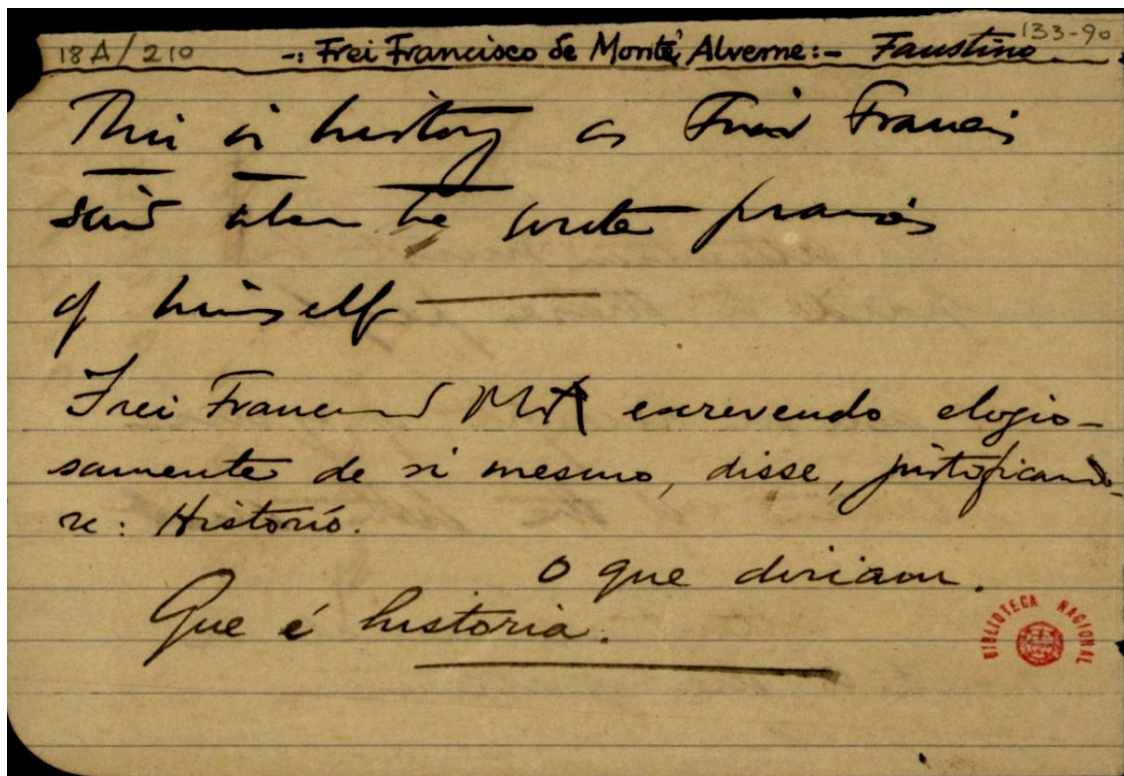
(Fig. 46: Envelope addressed to Dr. Faustino Antunes BNP/E3 75A – 31^V)

Dr. Faustino Antunes is without doubt important in Pessoa’s English *drama em gente* during the first years after Pessoa’s return to Lisbon, as his signature can be found in numerous loose documents together with the signatures of other fictional characters: Gaveston, Charles Robert Anon, Alexander Search and Pessoa himself (27⁹ D² – 37^V; 77 – 49^V; 104A – 60; 133M – 17; and 144T -1).



(Fig. 47: Document containing signatures belonging to Search, Anon, Gaveston and Antunes BNP/E3 27⁹ D² – 37^V)

Dr. Faustino Antunes also reveals through correspondence his co-existence with Pessoa himself and could serve as one more prove of Pessoa's interaction with his literary characters. Dr. Faustino Antunes appears as the possible author, together with A. Moreira, of *Essay on Intuition*. The doctor was also thought-out to be the author of a short narrative about Frei Francisco de Monte Alverne (133 -90), as pointed out in *Teoria da Heteronímia* (66).



(Fig. 48: Fragment of the narrative Frei Francisco de Monte Alverne BNP/E3 133 -90)

A. Moreira (ca. 1907)

Although this fictional character has a Portuguese last name, he was appointed as one of the possible author for *Essay on Intuition*, together with Dr. Faustino Antunes (14⁶ -30 and 31), thus, A. Moreira could be considered as one more of Pessoa's bilingual fictional personalities.

Friar Maurice (ca. 1907)

Author of *The Book of Friar Maurice* started in 1907, also entitled by Pessoa as *Ultimus Joculatorum*, *The Nothingness Club* or *The Zero Club*. There is also a note (133C -19) where Friar Maurice and *The Book of Friar Maurice* seem to be associated with *The Memoirs* (Black Book) by Caesar Seek, and as explained in *Teoria da Heteronímia* (67), F. Maurice and Caesar Seek could be the same or different alter-egos of Alexander Search. Interestingly, Friar Maurice also coexists with some of the other fictional literary personalities and in addition with Pessoa himself. There is also an autobiographical short narrative (possibly a personal diary entrance), where the narrator who is probably Fernando Pessoa, mentions the presence of Friar Maurice during a family dinner with his aunts and cousins (20 – 8) (Fig. 49):

«How gay was the dinner yesterday! How aunts + uncles + cousins male (...) how all were merry. Poor Friar Maurice than wert present, and all went cold, cold, cold. Poor Friar Maurice. Friar Maurice is mad. Do not laugh at Friar Maurice.

Laugh at no me, make no me ridiculous (...). Human life is too serious and too sad a thing for laughter.

Laugh with children at the simple things that make them merry. But laugh at nothing more».

(MCJ transcription of extracts from MS. BNP/E3 20-8)

20-8 2 3
Be agnic is only a pessimist that
~~laughs~~ ^{is merry} no more of him.

How gay was the dinner yesterday!
How Aunts & Uncles & Cousins male
& female were jokers, how all
was merry. All was ~~warm~~ out,
charm, warmth. Poor Friar 'Mau-
rice' then not present, and all
was ^{not} cold, cold, cold. Poor Friar
Maurice. Friar Maurice is
mad. Do not laugh at Friar
Maurice.

Laugh at no one, make no
one ridiculous, not even in thy
innmost heart. Human life is
too serious and too sad a thing
for laughter.

Laugh with children at the
simple things that make them
merry. But laugh at nothing more.



(Fig. 49: Personal note where Pessoa mentions the presence of Friar Maurice during a family dinner

BNP/E3 20 - 8)

W. Fasnacht

Does not write in English language, as so far only a draft of a letter where the fictional character announces his services as a graphologist (15B² – 77) has been found and it is written in Portuguese.

Pantaleão (ca. 1907)

From the four fictional authors mentioned by Pessoa in *The Transformation Book or Book of tasks*, Pantaleão is the only one that was planned to write using the Portuguese language, he is mentioned in this study because although writing in Portuguese he coexisted in *The Transformation Book or Book of tasks* with some of the English fictional characters.

Usquebaugh V. Bangem (ca. 1907)

V. Bangem is the author of the doctoral theses *A Psicose Adiantativa*. Although the fragments of the text found are all written in Portuguese language —probably translated into Portuguese by Fernando Pessoa himself as stated in *Teoria da Heteronímia* (71)— this fictional character also stands between both English and Portuguese imaginary worlds as his thesis was to be presented in the Universidade of Nowhere (92h-16). In *The Transformation Book or Book of Tasks*, this doctoral thesis was attributed to Pantaleão, this could serve as prove of this fictional character's bilingualism, as the original text was to be written in English language.

study has found the signature of Author C. Wyatt, most probably also one more member of the Wyatt family (14D-34^v):



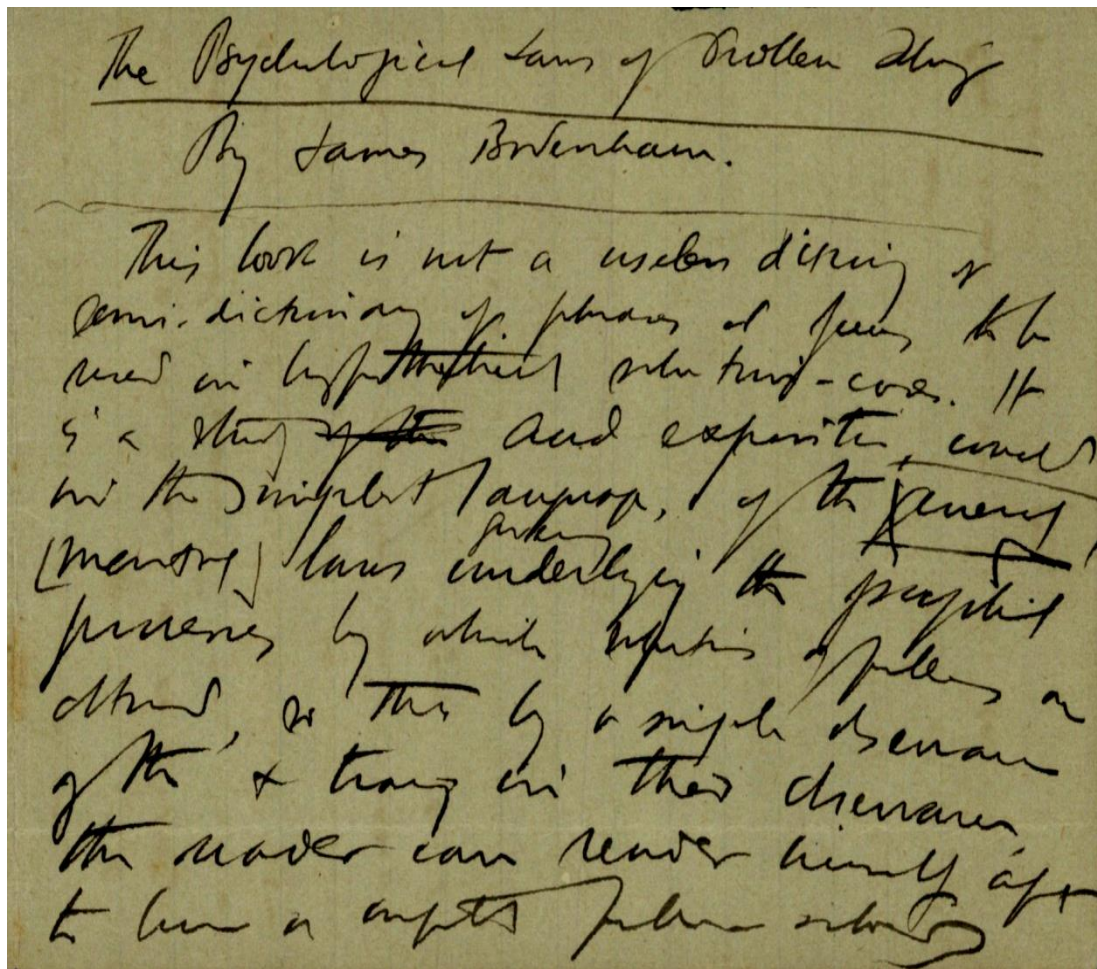
(Fig. 51: Document containing Author C. Wyatt's signature BNP/E3 14D-34^v)

An undated and unsigned text containing a description of Frederick Wyatt can be found in Teresa Rita Lopes' *Pessoa por Conhecer* Vol. II.

James Bodenham (ca. 1913)

James Bodenham was contemplated to be the fictional author of the not concluded and fragmented essay *The Psychological Laws of Problem Solving*, for which there is an introductory note written by Fernando Pessoa in 1913 (28-98^v). The manuscript is

almost illegible, due to the rushed handwriting; and therefore it has not yet been transcribed or published:



(Fig. 52: Extract from *The Psychological Laws of Problem Solving* BNP/E3 28-98^v)

Olga Baker

Charles Baker or just Baker

Olga Baker was thought to be the author of three books which Pessoa had planned “to earn money” as stated on one of Pessoa’s notebooks (144L-): 1) *O Livro do toilette*, 2) *O Livro da dona de casa*, 3) *O livro da mãe*, which were thought out probably to be written in Portuguese language although the fictional character has an English last name. Charles Baker—thought to be Olga’s brother in *Teoria da Heteronímia* (80) —

[illegible]

184

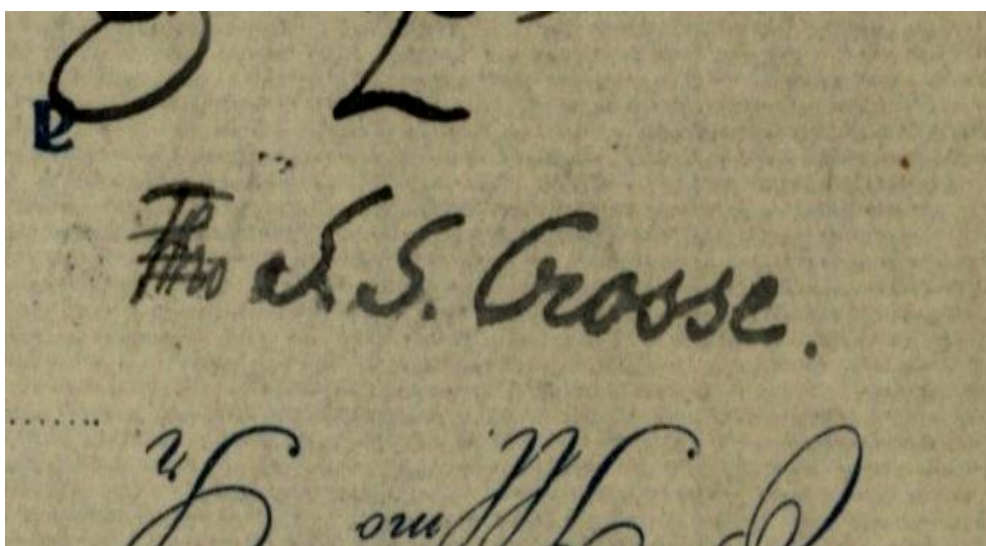
I.I. Crosse

I.I. Crosse is one of the Crosse brothers, he was created around 1916 and is the fictional author of two articles, the first entitled “Caeiro and the Pagan Reaction” (143-7 to 9), and the second although untitled relates to Álvaro de Campos as being one of the best poets of all time (14A – 66 TO 67). Both articles are found unfinished.

A.A. Crosse

A.A. Crosse was used by Pessoa to participate in word quizzes in English weekly journals, as proven by document (133H-36 and 47a); A.A. Crosse won a prize for his word quizzes in the journal *Answers*. A.A. Crosse was probably active for some time as he is mentioned on occasions in letters from Fernando Pessoa to Ofélia Queiroz.

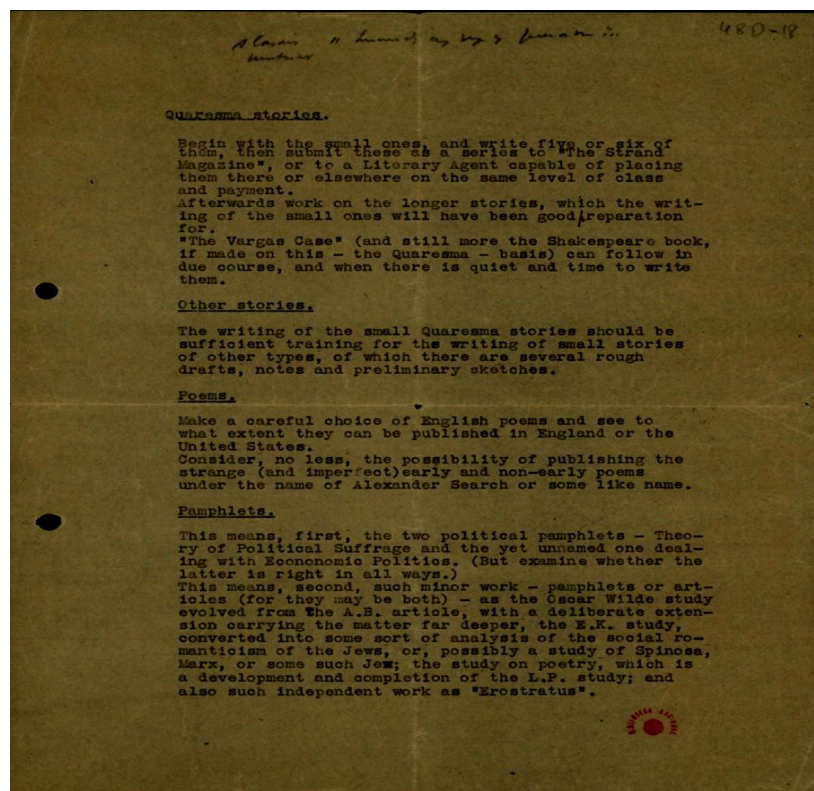
Other Crosse brothers, without attributed or completed text, also find their way onto Pessoa Archive signing loose documents: J.J. Crosse, S.S. Crosse or Charles Crosse's signatures can be found on (49B⁴-83^v, 104A-40) as pointed out in *Teoria da Heteronímia* (97).



(Fig. 54: Extract from MS.BNP/E3 49B⁴-83^v)

Dr. Abílio Quaresma (ca. 1913)

Dr. Quaresma was created by Pessoa around 1913 as the protagonist of some detective stories signed at first the Portuguese fictional author Pero Botelho. These detective stories entitled *Quaresma*, *Decifrador* are made up by numerous drafts that were written for a period of about fifteen years and all in Portuguese. Around 1929, Dr. Quaresma goes from being a character in a story to becoming an author of the following text also planned to be written in Portuguese *Shakespeare / Estudo de Detenção Superior*. This is not the only case in Fernando Pessoa's literary universe in which a character of stories signed by another fictional author then becomes an author himself. Though this fictional character does not have any attributed text in English language, this study has mentioned Dr. Quaresma, as Fernando Pessoa had planned to translate into English (no specific translator is mentioned) some of these detective stories under the title *Quaresma* in 1930 with hopes of being published in England.



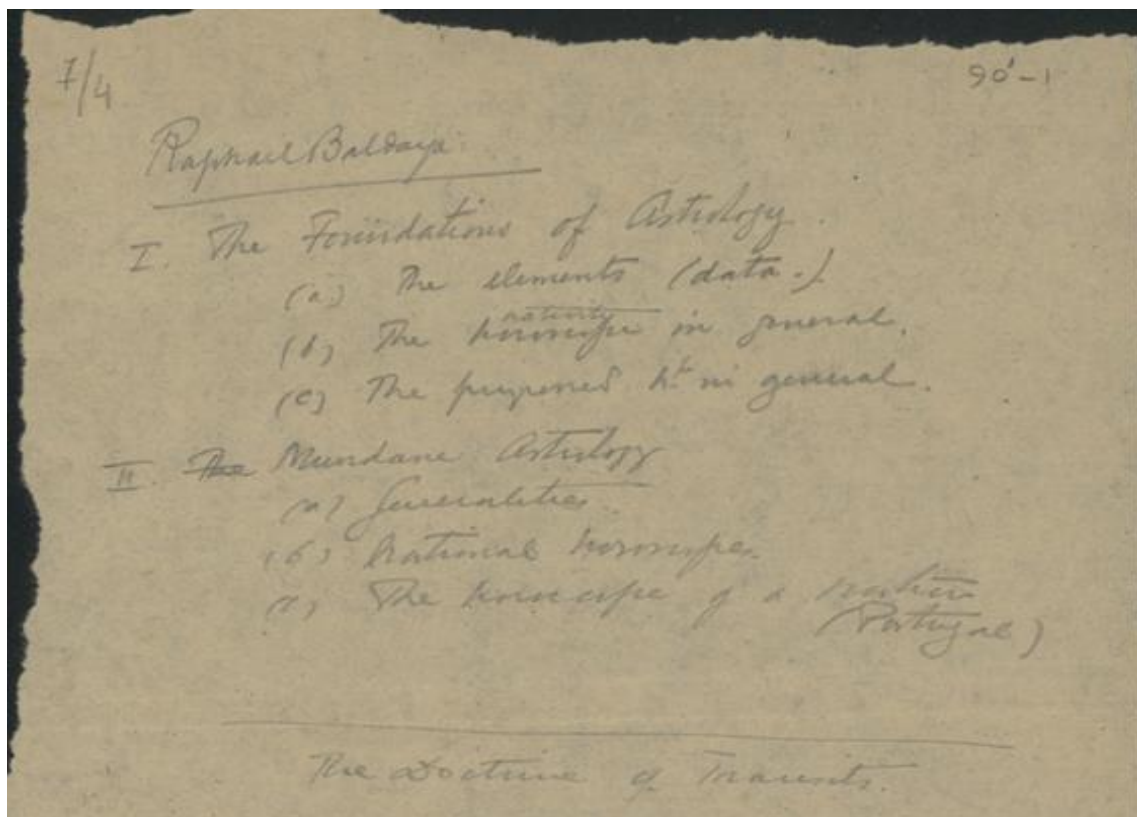
(Fig. 55: Translation plan for the Stories of Dr. Quaresma BNP/E3 48D-18)

Adolf Moscow, Marvell Kisch, Gabriel Keene and Sebastian Kay

These are all collaborators of Pessoa's make-believe journal *O Palrador*. Through these fictional literary personalities have English names, they write using the Portuguese language and thus, as stated previously, shall not be analysed in detail during this study. These fictional literary characters are one prove of how Portuguese and English language coexisted in Pessoa's mind.

Raphael Baldaya (ca. 1915)

This bilingual astrologer was planned to write texts both in English and Portuguese language, nevertheless the only texts which were actually executed are found in Portuguese⁶⁶.



(Fig. 56: Plan of works for Raphael Baldaya. Extract from MS. BNP/E3 90¹-1)

⁶⁶See *Selected Prose of Fernando Pessoa*. Richard Zenith, ed. 2001 pp. 121-123.

As specified in *Teoria da Heteronímia* (91), the texts in English which this heteronym was planned to write were *The Foundations of Astrology* and *Mundane Astrology*, which are listed in document (91¹-1), a small book titled *The Theory of Periods in Astrology* (90¹-16), and a small pamphlet that was to be sold in Great Britain: *The Doctrine of Transit* (133M-98^v and 90¹-1).

Astral Spirits: Henry More, Wardour, Voodooist, Henry Lovell, Marnoco e Sousa, and George Henry Morse. All astral spirits were created after 1916. These astral spirits are all bilingual characters and wrote English or Portuguese texts.

2.2.3 Short Story Fictional Authors

Lucas Merrick (ca. 1904)

Lucas Merrick —who is most probably the brother of David Merrick— was created and planned by Pessoa to be a short-story writer. A list can be found on Pessoa's notebook from 1904 to 1907 (153-10), containing the titles of Lucas Merrick's short-stories:

«Tales (20 in number)

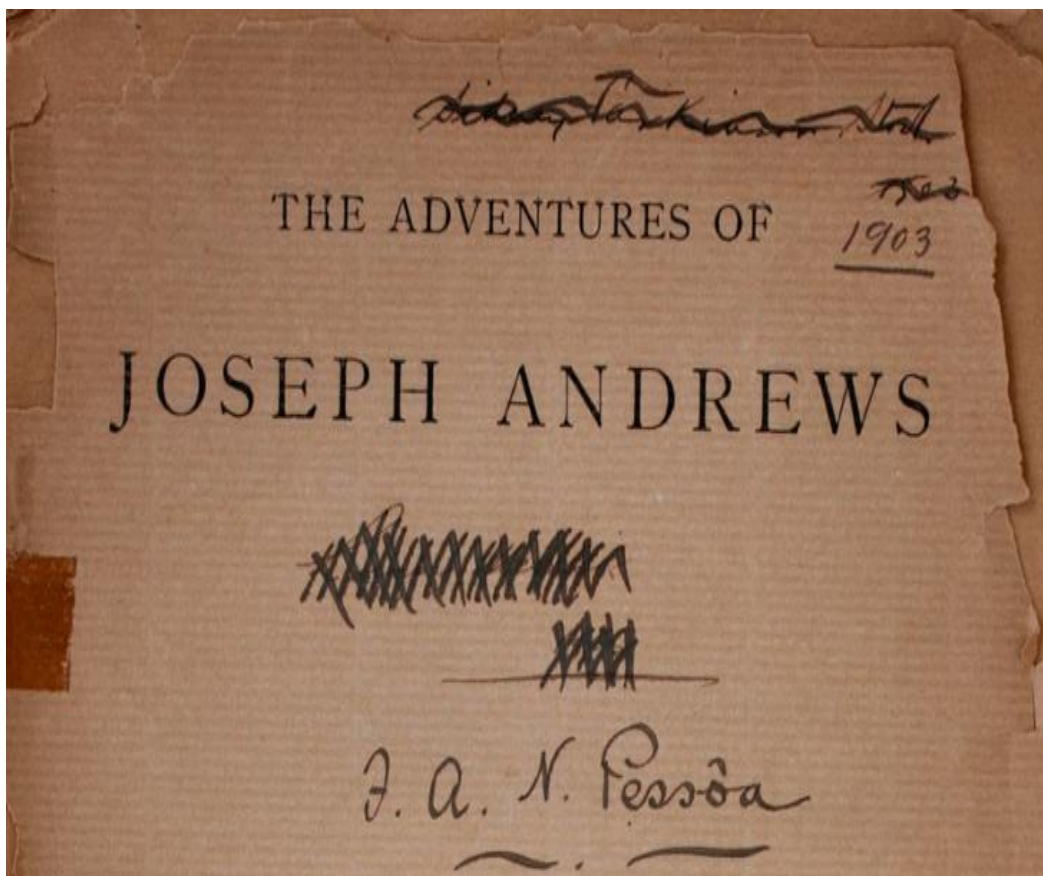
The Madman's Tale
The Squire's Tale
The Soldier's Tale
The Business Man's Tale
The Musician's Tale
The Townsman's Tale
The Author's Tale
The Tramps Tale
The Pauper's Tale
The Philanthropist's Tale
The Atheist
The Schoolmaster's Tale
A Frenchman's Quest
The American Missionary

Yachting Yarns

The Barrier

A Rogue's Escape» (MCJ Transcription from original MS. BNP/ES 153-10).

Lucas Merrick's name was later scribbled out as author of the short stories on this list and substituted by Charles Robert Anon (C. R. Anon); other stories from the list were set for Sidney Parkinson Stool (S. P. Stool). Once again, the planned projects were never physically carried out. The signatures of Sidney Parkinson Stool and Lucas Merrick can be found in the book *The Adventures of Joseph Andrews* by Henry Fielding (London: George Routledge and Sons, Limited Broadway, Ludgate Hill). Lucas Merrick and Sidney Parkinson Stool, together with David Merrick⁶⁷, were probably the first pseudo-owners of a book in Fernando Pessoa's own personal library.

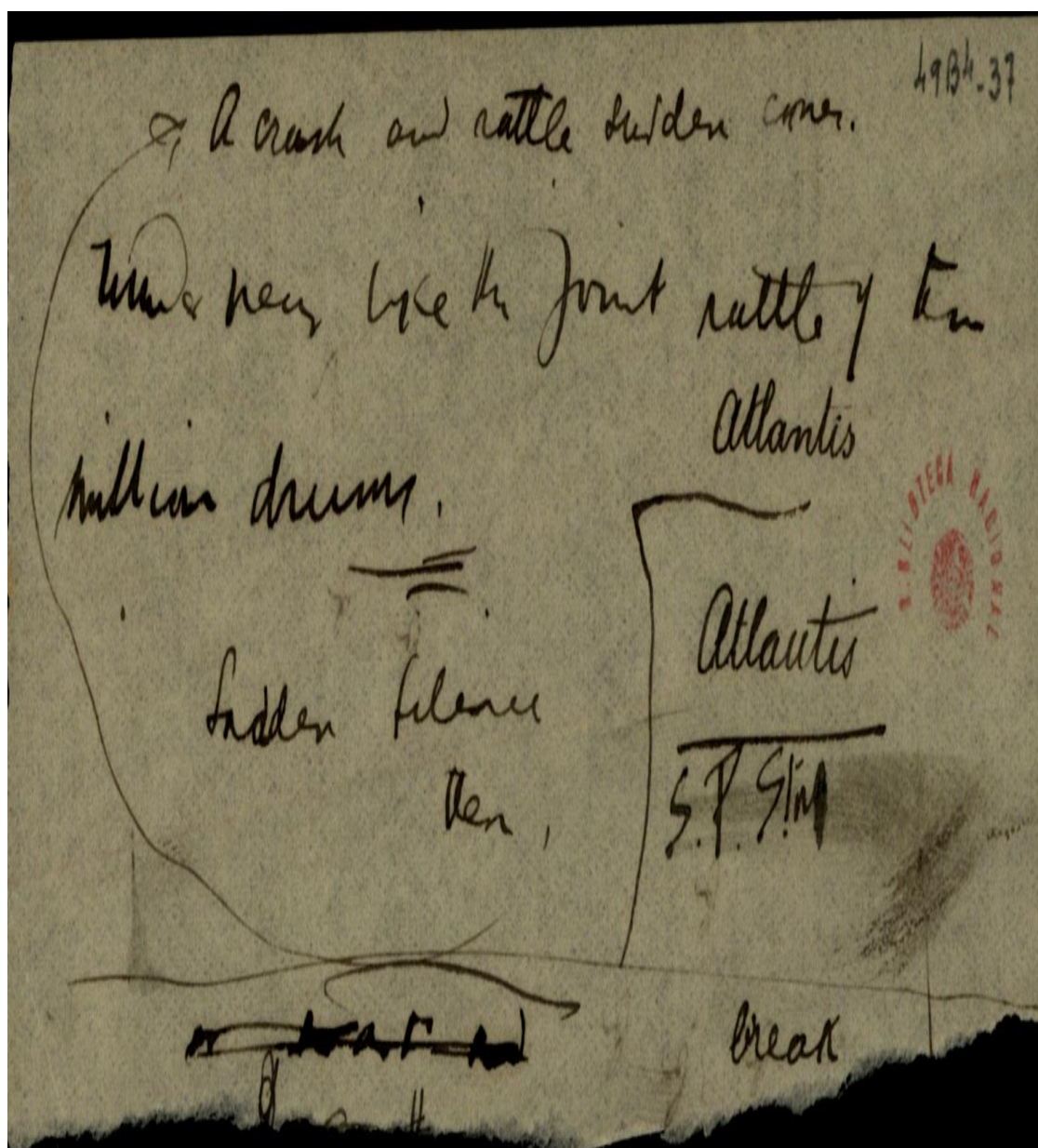


(Fig. 57: Extract from the book *The Adventures of Joseph Andrews* by Henry Fielding)

⁶⁷ See Fig. 2.

Sidney Parkinson Stool (ca. 1904)

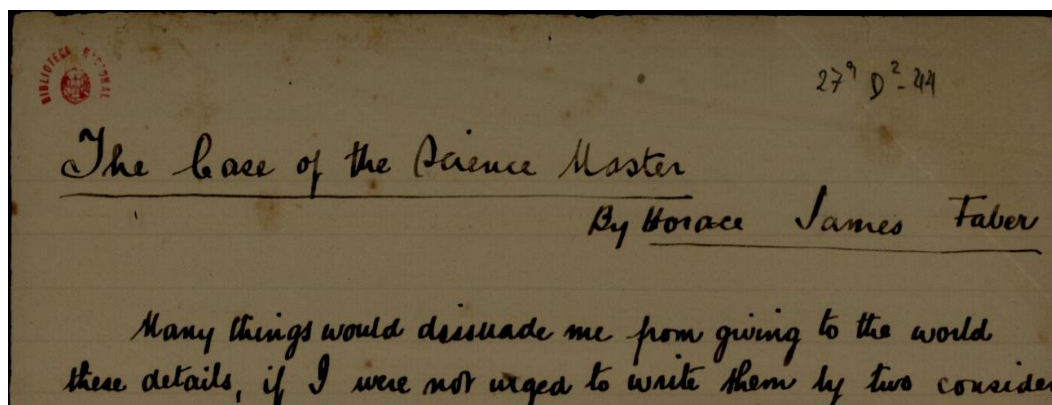
Sidney Parkinson Stool was the final author intended by Pessoa for some of the short-stories in the list 'Books to Come' which had been attributed at first to Lucas Merrick and later to Charles Robert Anon. S. P. Stool's signature can also be found on a loose document belonging to Pessoa's Archive (49B⁴ – 37), under the title 'Atlantis', which as suggested in *Teoria da Heteronímia* (53), could be the title of a poem:



(Fig. 58: S. P. Stool's signature BNP/E3 49B⁴ – 37)

Horace James Faber (ca. 1904)

Horace James Faber is the author of the text *The Case of the Science Master*. This text is possibly Pessoa's first detective story, which was written between 1904 and 1907. The different drafts of the story can be found on (27⁹D² – 1 to 67a).



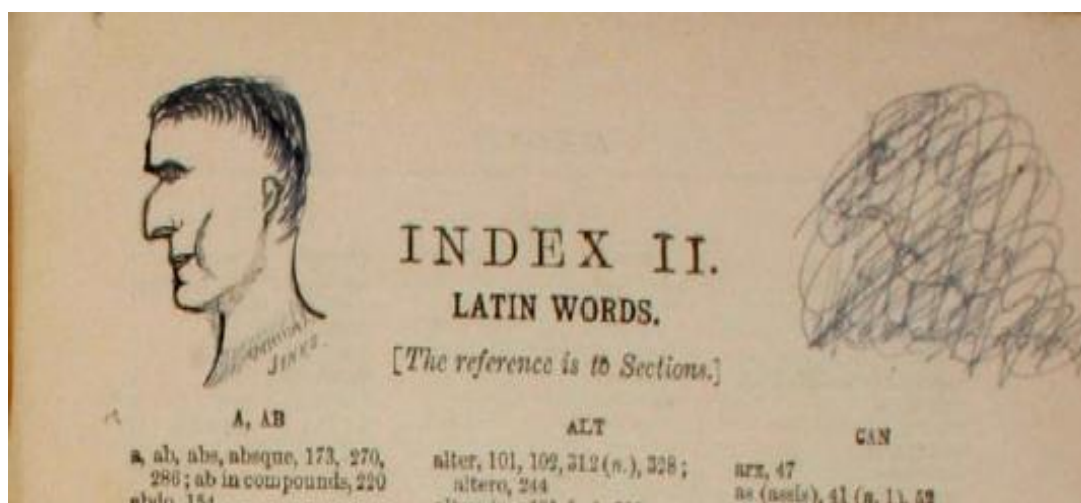
(Fig. 59: Extract from BNP/E3 27⁹ D²-44)

On document (48B -153), as mentioned in *Teoria da Heteronímia* (59), there is a list containing the types of texts Faber will write together with a list of text for Anon:

Faber
Detective Stories
Satirical + Humorous essays
Satiric poetry
Critical essays
Classical editions
Classical essays
Historical essays
Anon
Poetry
Critical Essays
Stories of Imagination
(MCJ transcription of MS. BNP/E3 48B-153)

Hence, here we stand upon one more coexistence or relationship between literary characters. Charles Robert Anon seems to have actively coexisted with Horace James Faber, as he was later also named co-author of *The Case of the Science Master*, prove of which are numerous documents in the Archive (27⁹ D²). On a further note, at the end of

62). Also from this period is Pessoa's drawing of Dr. Jinks' portrait on his school book *The Revised Latin Primer* (Fig. 61).



(Fig. 61: Extract from Pessoa's copy of *The Revised Latin Primer*, Benjamin Hall Kennedy D.D., Longmans, Green and CO. London, New York and Bombay, 1808: 233.)

27²¹ K⁴ 1

~~Excerpt from...~~

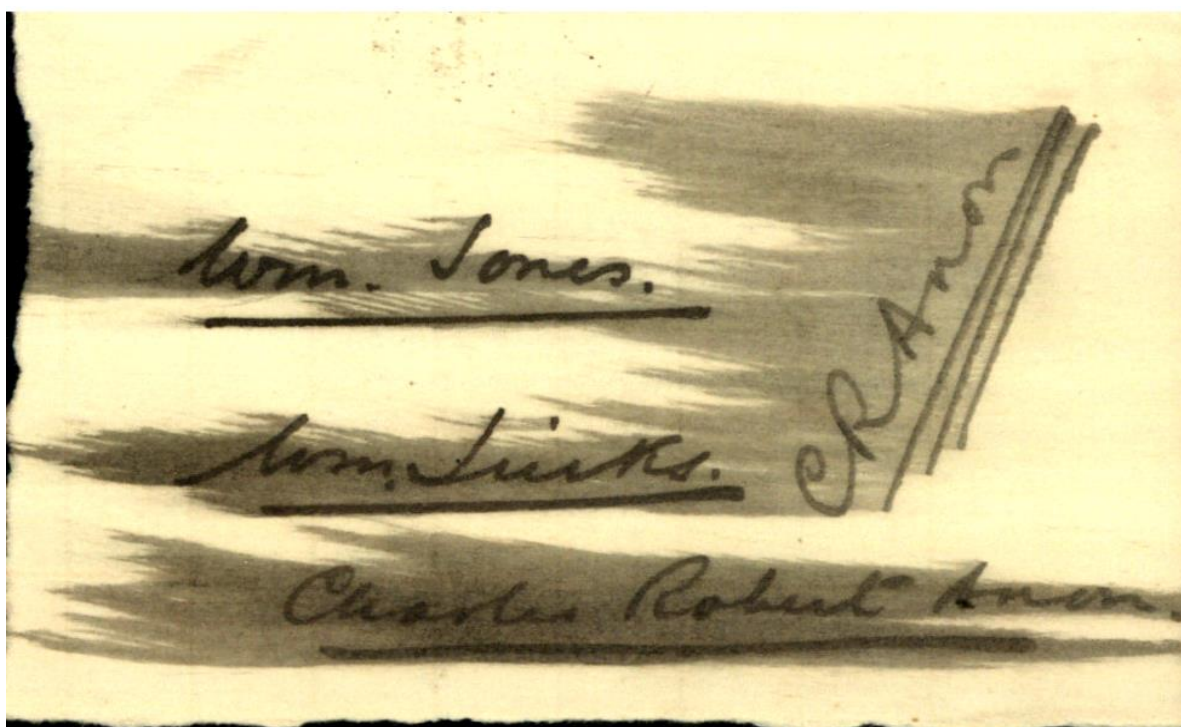
I personally knew Jinks. He was, if I remember well, a man of noble appearance, honest glance and of a Greek beauty of countenance, qualities which all combined to overawe me and give me some sense of my littleness. When he spoke his voice was sensuous and tender, his gesture studied and cultured. But all this was of little importance. Jinks was known to me as he is known to you and to all (men) as "a great benefactor of man."

(Fig. 62: Extract from MS. BNP/E3 27²¹ K⁴-1)

At the same time, William Jinks was also part of Pessoa's fictional collaborators. Once again, as many others which came before and after him, playing his role inside Pessoa's

fiction within fiction, as is proven by the poem dedicated to him by Charles Robert Anon “An Elegy on the Marriage of my Dear Friend Mr Jinks”, as well as loose signatures of Wm. Jinks which can be found together with Charles Robert Anon and Wm. Jones’ signatures in document (13A-65^v), (Fig. 63).

William Jinks was also probably used by Fernando Pessoa, for correspondence as asserted by a letter signed “Willyum Jinks Esk.” (114¹–81a and 81a^v).



(Fig. 63: Signatures belonging to Jinks and C.R. Anon BNP/E3 13A-65^v)

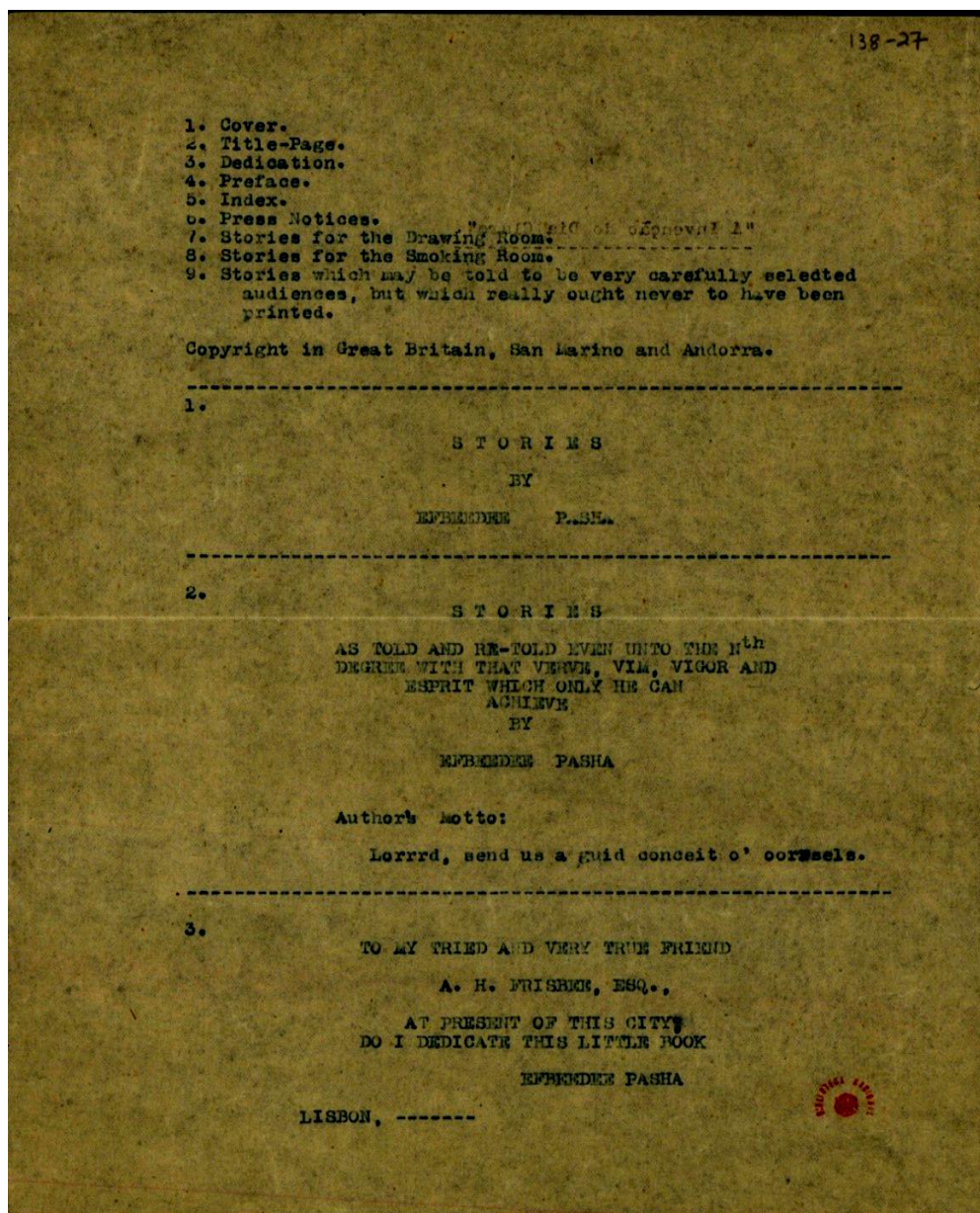
Efbeddee Pasha (ca. 1922)

As stated in *Teoria da Heteronímia* (104) this English fictional short story writer was probably created around 1922. Pasha was projected to write a book of short stories, *Stories*, which was thought to be written in Scottish dialect. Although the project was never initiated, Pessoa listed the stories to be included and the first pages of the volume as can be seen on document (138-27) (Fig. 64). On the following pages (138-28 to 30)

Pessoa writes fictional press notices from different journals regarding Pasha's Book of Stories all written with a humoristic tone. For example one may read the following press notice from *The Times*:

«We are surprised that any publishing house of good repute have lent their name to such a publication...

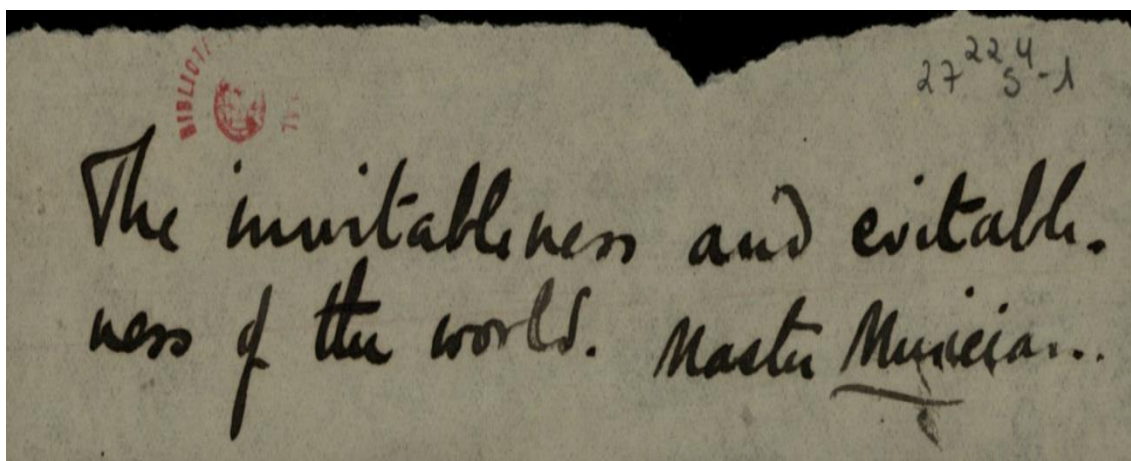
At the same time we note that the Times Book Club has, as a precautionary measure, given an order in advance for eleven and a half million copies for their subscribers.» (MCJ transcription from document BNP/E3 138-30)



(Fig. 64: Pessoa's fictional press notices for Pasha's Book of Stories BNP/E3 138-27)

Master Musician

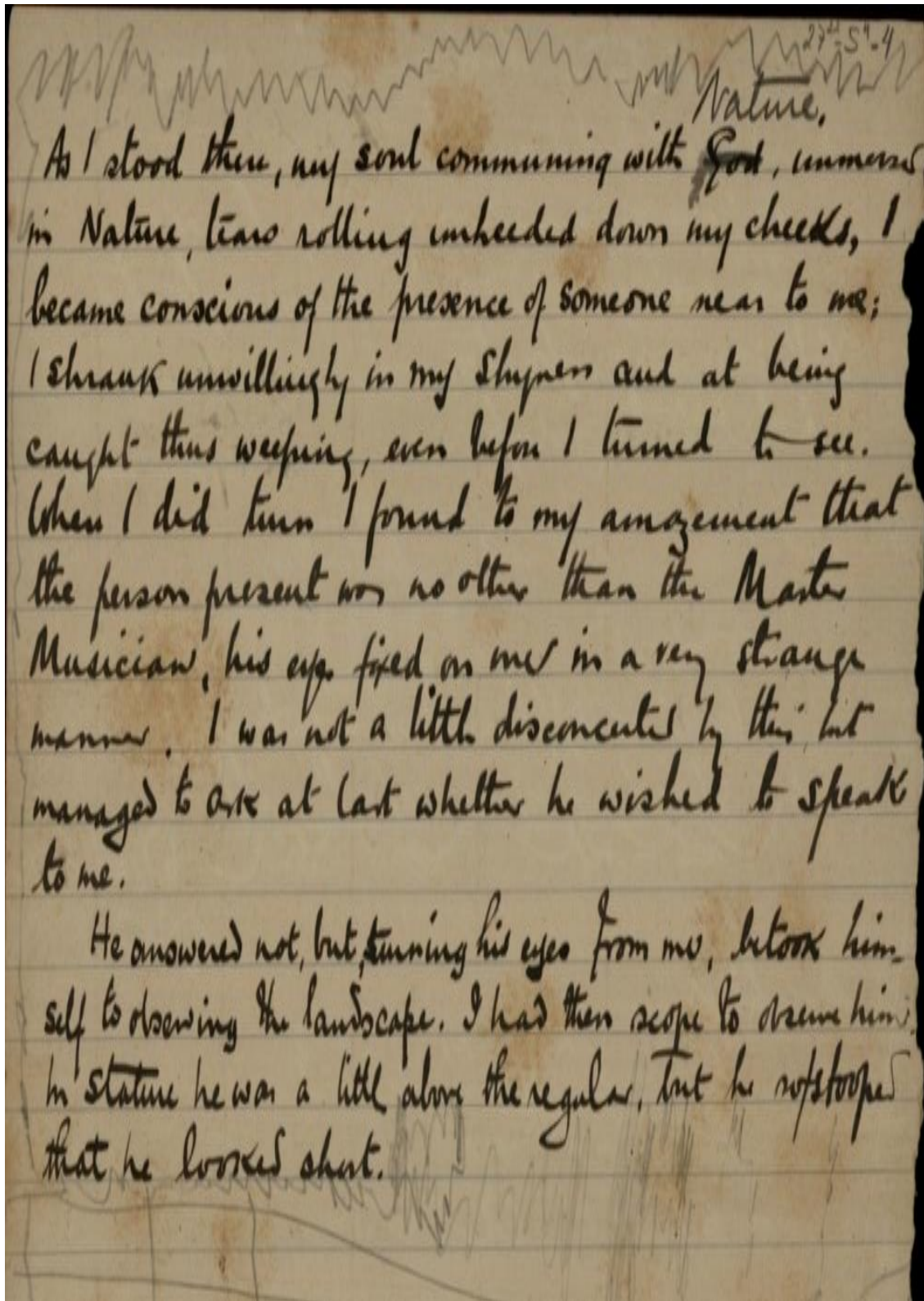
It is not exactly clear if Master Musician is a fictional author or just the protagonist of a possible short narrative which was never concluded. Master Musician has, up to the present, not been included by critics when listing Pessoa's fictional personalities. Nevertheless, this study has decided to include Master Musician on the list of fictional personalities. The reason being, because although on the only fragment of the text found in Pessoa's Archive, Master Musician appears as a character who the narrator encounters (27²²-5⁴-4) and on document (27²²-5⁴-3) —which contains an fragment of the text written in Portuguese in almost eligible handwriting— the name Master Musician is written and underlined on the left hand top corner of the document and is more likely to be the title of the short narrative than a signature per se, document (27²²-5⁴-1) does contain what appears to be a signature next to the sentence “The inevitableness and evitable of the world”. Document (27²²-5⁴-1) containing what is likely to be a signature on the right hand bottom corner of the page:



(Fig. 65: BNP/E3 27²²-5⁴-1)

Document (27²²-5⁴-4) which reads a fragment of the short narrative and Master Musician participates as a character inside the narrative: “(...) I became conscious of the presence of someone near me; I shrank unwillingly in my shyness and at the being

caught thus weeping, even before I turned to see. When I did turn I found to my amazement that the person present was no other than the Master Musician (...)"



(Fig. 66: BNP/E3 27²²-5⁴-4)

2.3.4 Bilingual Translators:

I do not know whether anyone has ever written a History of Translation. It should be a long but very interesting book. Like the History of Plagiarisms—another possible masterpiece which awaits an actual author—it would brim over with literary lessons. There is a reason why one thing should bring up the other: a translation is only a plagiarism in the author's name. A History of Parodies would complete the series, for a translation is a serious parody in another language. (...)

The only interest in translation is when they are difficult, that is to say, either from one language into a widely different one, or of a very complicated poem, though into a closely allied language. There is no fun in translating between, say, Spanish and Portuguese. Anyone who can read one language can automatically read the other, so there seems to be no use in translating. But to translate Shakespeare into one of the Latin languages would be an exhilarating task. I doubt whether it can be done into French; it will be difficult to do it into Italian or Spanish; Portuguese, being the most plaint and complex of the Romance languages, could possibly admit the translation. (Pessoa, "The Art of Translation" in *Selected Prose*: 222-223)

Charles James Search (1908)

Charles James Search appears for the first time in 1908 and his task is "solely that of translation" as is expressed on document (40C-5) (Fig. 68), where this fictional translator is introduced. Charles James Search, as the document states, was born on April 18th 1886 and is two years older than his brother the poet Alexander Search. The document mentioned also contains the list of books to be translated from Portuguese to English by Charles James Search, it reads as follow:

Charles James Search

in L.: Charles Search.

Supposed to be born in 1886 and to be two years older than Alexander.

To be precise, born on the 18th April 1886.

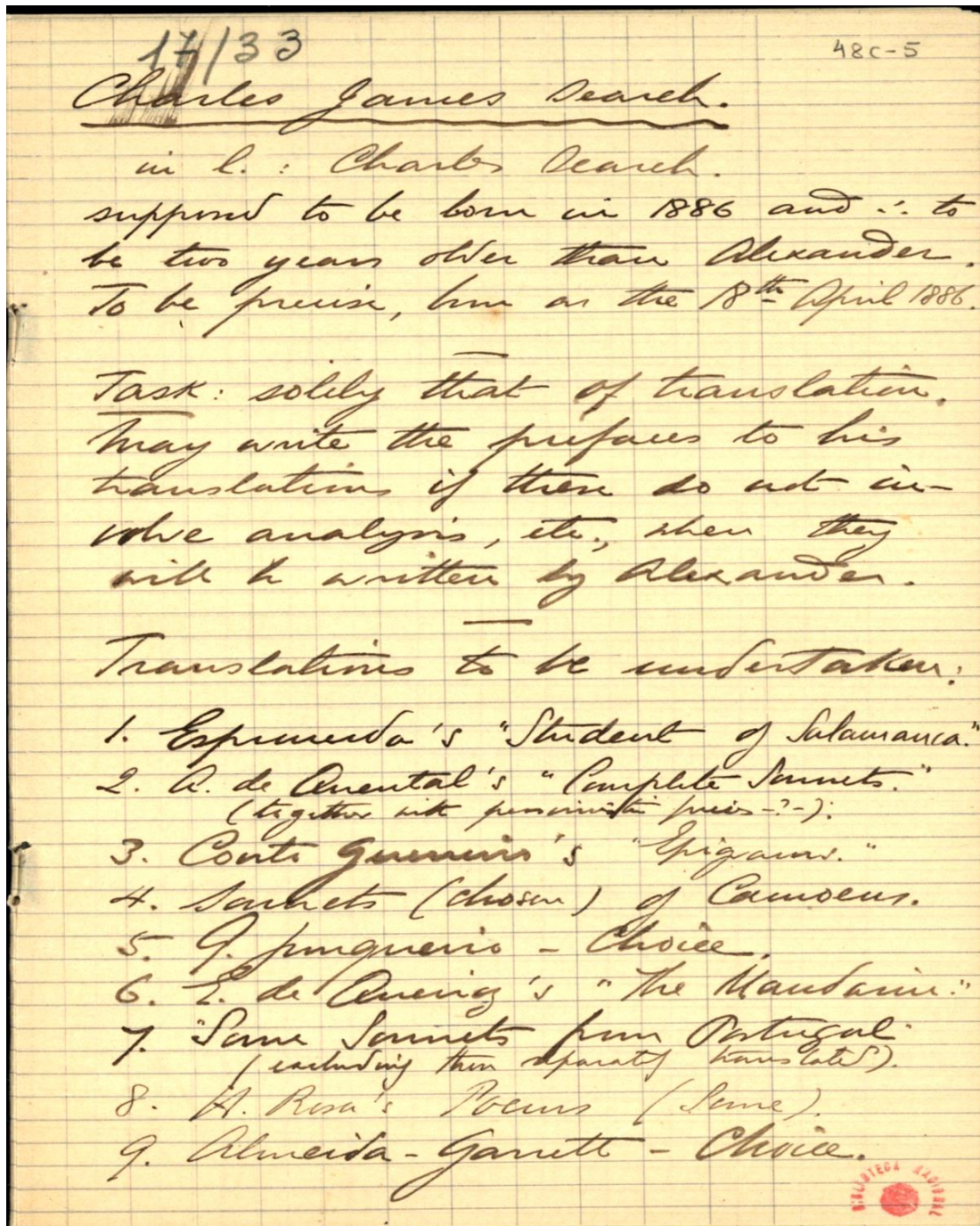
Tasks: Solely that of translation. May write the prefaces to his translations if these do not involve analysis, etc; when they will be written by Alexander.

.....
Translations to be undertaken:

1. Espronceda's "Student of Salamanca"
2. A. de Quintal's "Complete Sonnets"

3. Couto Guerreiro's "Epigrams"
4. Sonnets (chosen) of Camões
5. G. Junqueiro's – choice
6. E. de Queiroz's "The Mandarin"
7. Some Sonnets from Portugal
8. H. Rosa's poems (some)
9. Almeida-Garret – Choice

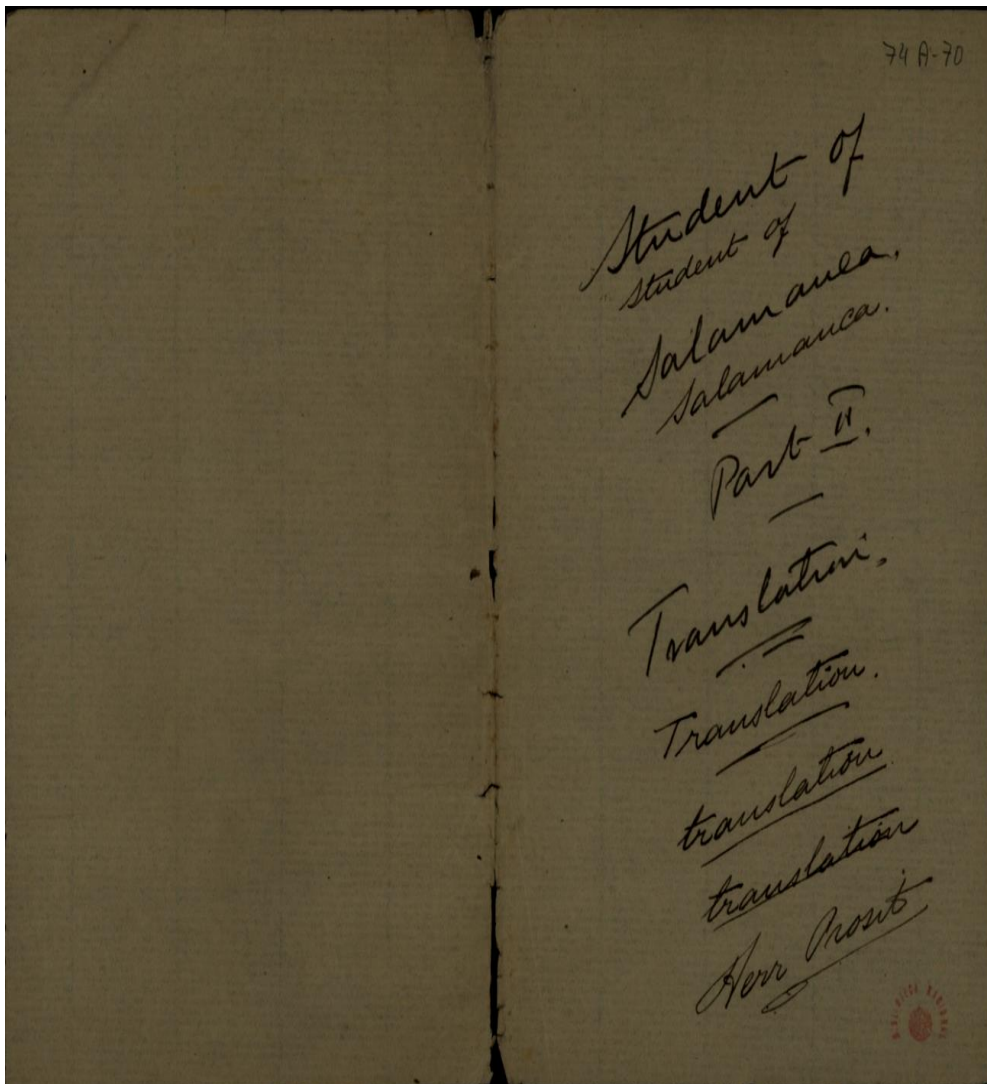
(MCJ transcription of original MS. BNP/E3 40C-5)



(Fig. 68: BNP/E3 40C-5)

Herr Prosit (ca. 1907)

Her Prosit seems to be one more of those fictional characters that, in the same manner as Jinks or Dr. Quaresma, started out as being a character in a play or a short story and later became as well a fictional author. Herr Prosit (President of the Gastronomical Society of Berlin in document 28A-5), started out as being the protagonist of Alexander Search's short story *A Very Original Dinner* (1907) and then was planned by Pessoa to be the translator of *El estudiante de Salamanca* (74A-70), task which was later and finally attributed to Charles James Search. On Document (28A-5) Herr Prosit could be written Herr Presit, the handwriting is misleading.



(Fig. 70: BNP/E3 74A-70)

Carlos Otto

Miguel Otto (ca. 1909)

Carlos Otto had a more prolific literary outcome than his brother Miguel, as he was created around 1909 and signed poems in Portuguese, also being a collaborator of journals for *Íbis*, as well as the author of *Tratado de Luta Livre*. Interestingly, this fictional bilingual character was assigned the translation into Portuguese of Arthur Morrison's *Martin Hewitt, Investigator* (144V-7). Although the translation was never accomplished, Carlos Otto serves as perfect example of Pessoa's fictional bilingual authors.

Vicente Guedes (ca. 1909) – translator bilingual

Although recently discovered as the first author thought by Pessoa for *The Book of Disquiet* —later signed by and attributed to Bernardo Soares— Vicente Guedes was created earlier (1909) and was a very productive fictional author. Though all the poems and short stories attributed to this fictional character were written or planned to be written in Portuguese, Guedes was also thought out to be the translator of many English texts to Portuguese, as proven by the list of projects to be translated found in Pessoa's notebook dated from 1909 to 1910:

“*Empresa Íbis*

Livros traduzidos a editar

Versos

J.L Runeberg: Algumas poesias

Eschylo: Tragedias (Trad. de Vicente Guedes).

Shakespeare: Obras (1) Tragedias

(2) Comedias

(3) “Historias”

Byron: Caim (Trad. Vicente Guedes).

Shelley: Prometheu Librto (Trad. Vicente Guedes).”

(My transcription from the original MS. BNP/E3 144V-6)).

On document (BNP/E3 144V-7), one may read (my transcription):

“*Empreza Íbis*

Livros traduzidos a editar

Prosa

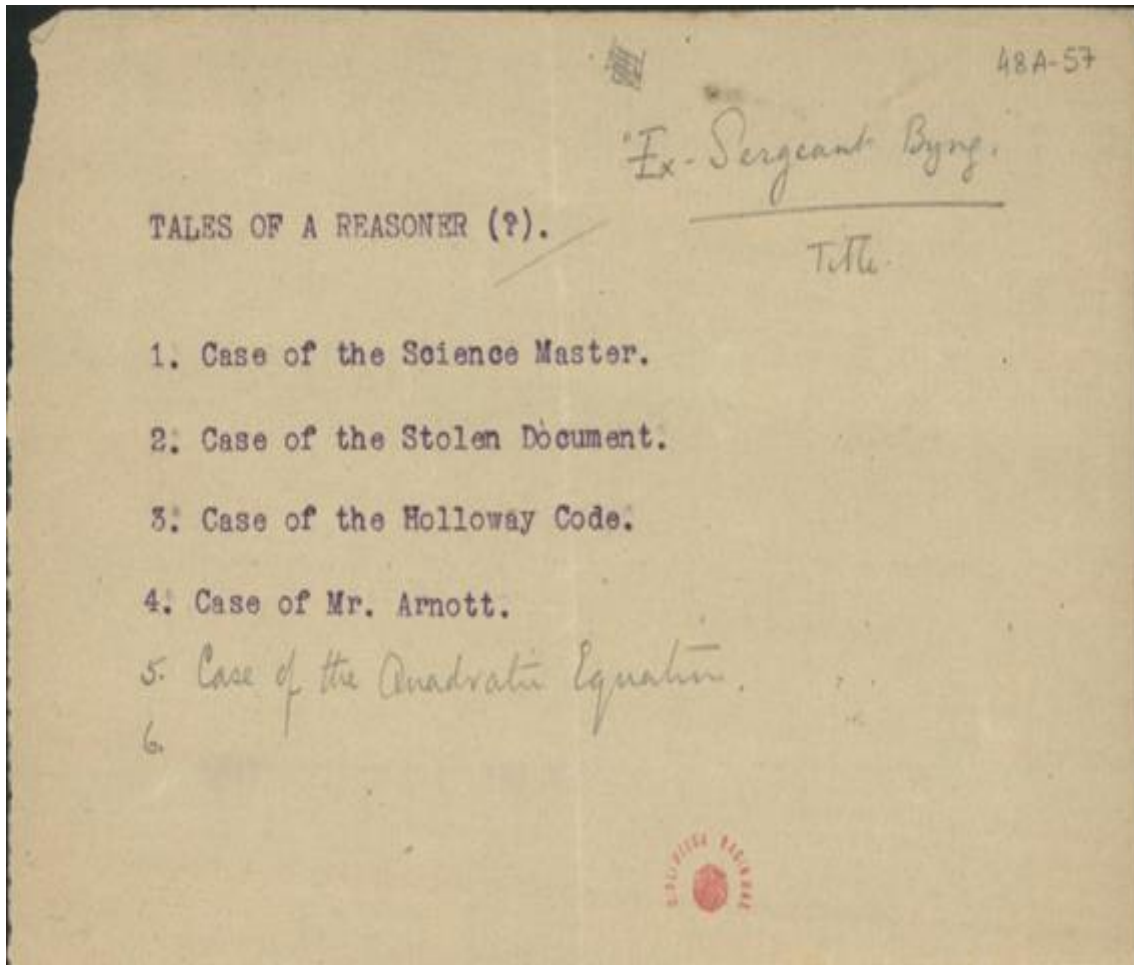
R. L. Stevenson: Dr. Jekyll and Mr. Hyde (Trad. Vicente Guedes).

Arthur Morrison: Martin Hewitt, Investigator (Trad. Carlos Otto).”

In addition, as previously mentioned, the Portuguese heteronym Vicente Guedes was also planned to be the translator from English to Portuguese of Alexander Search’s *A Very Original Dinner* (48A-52): “Um Jantar Muito Original”.

Navas (ca. 1910)

As stated in *Teoria da Heteronímia* (76), Navas was created around 1910 to be the translator of Fernando Pessoa’s short stories from English to Portuguese and a list of the stories to be translated can be found on document (48A-53): “O Caso do Sr. Arnott”, “O Caso do Professor de Sciencia”, “O Caso da Equação Quadratica”. Furthermore, on document (48A-57) these three stories, together with “Case of the Stolen Document” and “Case of the Holloway Code” appear as belonging to a collection entitled *Tales of a Reasoner*, on this list no translators or authors are mentioned.



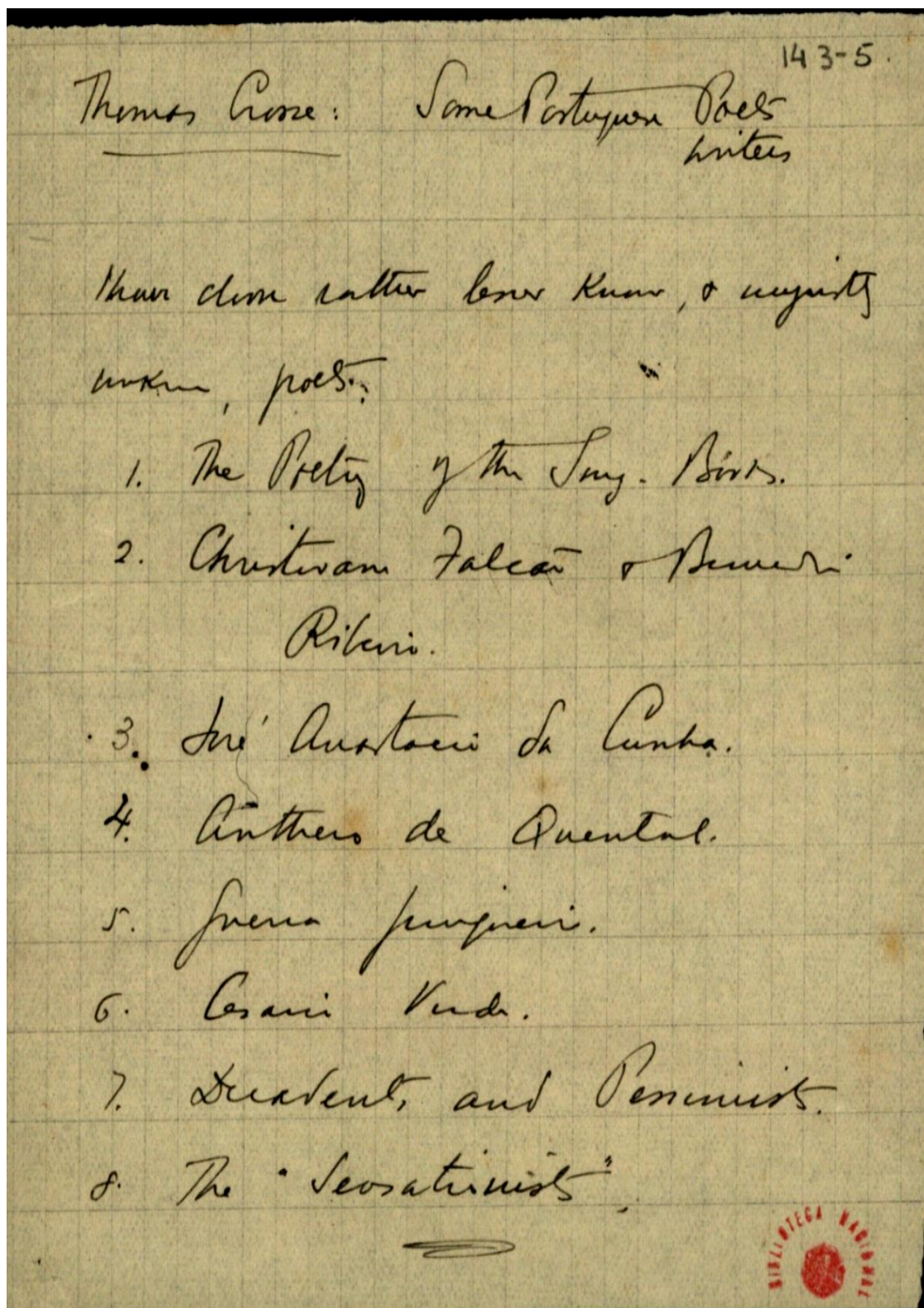
(Fig. 71: Stories to be included in the collection *Tales of a Reasoner* BNP/E3 48A-57)

Thomas Crosse (ca. 1914)

Thomas Crosse seems to be Pessoa's most prolific bilingual or even multilingual literary translator. He was planned to be the translator from Portuguese to English of Alberto Caeiro's poems *Complete Poems of Alberto Caeiro* (137A-24). As mentioned in *Teoria da Heteronímia* (95), the preface for the English anthology of Caeiro's poems was written around 1914/1915⁶⁸, before Pessoa had created the character of Thomas Crosse, as only the last of the tree fragments found can be attributed with precision to Crosse (21-104). A list of the works to be translated by Crosse from Portuguese to

⁶⁸Thomas Crosse's preface 'Translators Preface' to the 'Poems of Alberto Caeiro' has been partially transcribed by Richard Zenith and is included in *The Selected Prose of Fernando Pessoa*, 2001: 50-55).

English can be found on document (143-5) (Fig. 72) and a list of articles which were planned to be written by Crosse can be found on document (143-6) (Fig. 73):



(Fig. 72: List of the works to be translated by Crosse from Portuguese to English BNP/E3 143-5)

Possible articles by Thomas Crosse (or some such):

A conspectus of the Columbus theories (see what the recent Italian re-Genoa one says).

Diogo Pires, otherwise Solomon Molcho.

The Myth of King Sebastian.

Biomancy (fairly ^{big} ~~large~~ article).

Sophistry, or Curious Proofs and Arguments: from the Greek Sophists (v. Funck-Brentano, Les Sophistes Grecs) through medieval sophists and schoolsmen, to modern sophists, including such theses as Comme Quoi Napoléon) ~~XXXX~~ (See whether some idea can be obtained of Whately's Historic Doubts). (This article can be divided into two - one on Sophistry Proper, the other on Curious Proofs and Arguments).

Singularities of Language.

(Historia Tragico-Maritima) (or translate perhaps).

Tobacco / Tobacco in Portugal (special) ???

Freemasonry in Portugal (special) ?

Kings that will Return. (the general myth of which the one of King Sebastian is a particular case).

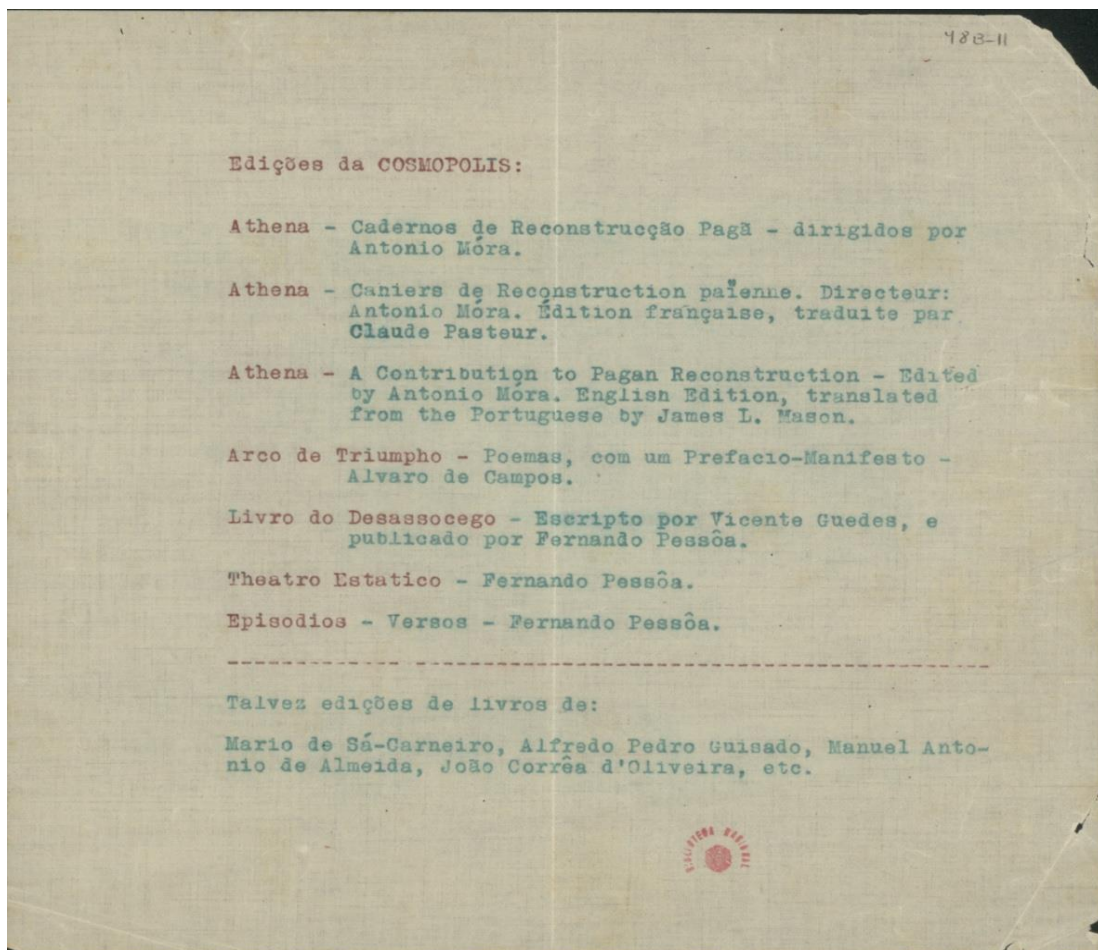
The Epigram. (or a little book choosing them).



(Fig. 73: List of articles which were planned to be written by Crosse BNP/E3 143-6)

James L. Mason – translator bilingual

As stated in *Teoria da Heteronímia* (98) James L. Mason was planned as the translator from Portuguese to English of «Athena – A Contribution to Pagan Reconstruction», referred to on document (48B-11):



(Fig. 74: Reference to “A Contribution to Pagan Reconstruction” BNP/E3 48B-11)

A.L.R.

Only signatures found on loose documents inside the Archive, no texts were ever attributed to this fictional character.

Tito Vencchi

Only signatures found on loose documents inside the Archive, no texts were ever attributed to this fictional character.

Augustus

Only signatures found on loose documents inside the Archive, no texts were ever attributed to this fictional character.

AR

Only signatures found on loose documents inside the Archive, no texts were ever attributed to this fictional character.

Beyson

This study has found what could be the signature “Beyson” at the end of “Essay on Sensation” on document (15B²-28). No other signatures for this name have been found.

PART III

**ENGLISH TREASURES:
REASSESSMENT, COMMENTARY AND ANALYSIS OF
THE TEXTS WRITTEN BY
PESSOA'S ENGLISH FICTIONAL CHARACTERS**

By “static drama” I mean drama in which action is absent from the plot, drama in which the characters don’t act (for they never change position and never talk of changing position) and don’t even have feelings capable of producing an action – drama, in other words, in which there is no conflict or true plot. Someone may argue that this is not drama at all. I believe it is, for I believe that drama is more than just the dynamic kind and that the essence of dramatic plot is not action or the results of action but – more broadly – the revelation of souls through the words that are exchanged and the creation of situations..... It’s possible for souls to be revealed without action, and it’s possible to create situations of inertia that concern only the soul, with no windows or doors onto reality.

(Pessoa in *Selected Prose* 2001: 20)

When offering an explanation for his “static dramas” (“O Marinheiro”, among others), Fernando Pessoa reassesses his belief that “drama is more than just the dynamic kind”, and states that the “essence of dramatic plot is not action or the result of action but – more broadly – the revelation of souls through the words that are exchanged and the creation of situations...”. Interestingly, this short fragment perfectly condenses Pessoa’s artistic bias in the creation of his drama in people and heteronymic aesthetics. Pessoa’s literary personalities (English writing literary personalities included), simulate characters in a ‘static drama’. Thus, it could be argued that these characters are indeed “revealed without action”, their “souls” are

revealed through the creation and forever lasting existence of the texts they produced and signed. Pessoa by means of his heteronymic creation was able to produce “situations of inertia that concern only the soul” in which the written words are in fact the only “windows or doors onto reality”. Pessoa’s first English writing *conhecidos inexistentes* represent not only the beginning of Pessoa as a writer, but also the origin of his drama in people, through the creation of fictional literary personalities who, without any doubt, give way to the heteronymic process through the act of writing, which is by itself Pessoa’s most serious artistic creation. As K. David Jackson states, “From his earliest writings (...) Pessoa sets into motion the perception of fragmented and multiple other selves, which opened European literature and psychology to freedom and escape from the determinism of an original or authentic self of childhood formation” (2010: 5). Pessoa puts into action (from a very early age) the idea that written texts are always authentic independently of the authenticity or ‘reality’ of the author who writes them, “by populating his interior world with other writers of his invention, the heteronyms, he makes the point that the works themselves, be they truthful or beautiful, are completely independent of the intention or personality of any “real” authors (...)” (Jackson 2010: 6).

The objective in critically revising or newly transcribing some of the texts written by Pessoa’s English-writing literary characters (youth literary characters, mainly) is to outline the main characteristics of these literary productions and trace differences or similarities between Pessoa’s first English texts and personalities. Moreover, the assertion that these English texts are also central pieces of a literary “static drama” inside Pessoa’s literary universe is imperative to convey a better understanding of the young Poet’s intellectual and literary anxieties in the early stages of his life and reevaluate the literary mechanisms which gave way to his drama in people,

as well as to affirm the important role that the English language plays in the creation of these mechanisms. Pessoa's reinterpretation and renovation of our literary traditions and the serious poetic (artistic) creations which have made him a legend of Modernism were already present in the early texts and in his first fictional authors. As Bréchon states, in Pessoa there is "continuity in the change" (1999: 82), and it is precisely that continuity, which started in his adolescence with a pre-heteronymic scheme in English language, that this study aims to reassess:

Antes de asistir a la sorprendente transmutación del adolescente inglés en joven portugués, mirémoslo una vez más, antes de que su último segundo lo transforme completamente. Lo que más me llama la atención de esa personalidad ya múltiple, que aún seguirá fascinándose, es la continuidad en el cambio. Todo el futuro Pessoa está contenido en este joven dotado e indefenso, seguro de sí pero inquieto, duro y tierno, indiferente y apasionado, ambicioso y modesto, complicado e ingenuo. Él se limitará a convertirse en lo que es. (Bréchon 1999: 82)

In young/adolescent Pessoa there is already a strong analytical predisposition, determination and self-understanding of his position as a writer. His essays demonstrate a grand knowledge of different literary styles, genres and traditions, namely, *Essay on Poetry*, *Essay on Intuition* or "Essay on Comedy". From a very young age Pessoa establishes himself as a multifaceted writer, who possesses an immeasurable imaginary, leaping from poetry to all prose genres, from literary personality to literary personality, from one language to the other and, more outstandingly so, making all the diverse elements of his art coexist without fault. Although most of the texts presented are not concluded and fragmentary, Pessoa presents himself at his finest and as a surprisingly mature and strong-minded writer, already revealing his literary and artistic capacities, creating not only a pre-heteronymic scheme (as previously analysed), but moreover, producing texts that embody the beginning of the coming together and coexistence of both English and Portuguese language united in the same imaginary world. The articles

of his British Literary Critic, I. I. Crosse, about Alberto Caeiro or Álvaro de Campos⁶⁹, serve as a perfect example of the coexistence between both languages and, their corresponding heteronyms, inside the same literary universe. The liaison which is created between both languages (and the different personalities) could also correspond to the need and aspiration which Pessoa had of promoting his work. What could seem as a literary “game” of creating literary personalities and literary movements for these personalities to expand, actually trespassed the “fictional” frontiers of Pessoa’s literary universe and became emblem of the beginning of Portuguese Modernism. It will always be complicated to identify whether this had been Pessoa’s intention from the beginning when creating Caeiro, Reis, Campos, their translators and promoters or even the literary movements they debated and belonged to (*Paulismo*, Sensationism and Intersectionism). As Richard Zenith states when analysing Thomas Crosse’s “Preface to an Anthology of the Portuguese Sensationist”:

Besides generating a diversified trio of heteronymic poets, a team of subheteronymic translators and publicists to promote them, and a “Neo-paganist” ideology to give philosophical weight to their literary work and psychological weight to their invented personalities, Pessoa also invented literary movements for them to spearhead and promulgate. But far from being limited to Pessoa’s notebooks and papers, these movements infiltrated the Portuguese intellectual milieu of the 1910s (...). (*Selected Prose* 58)

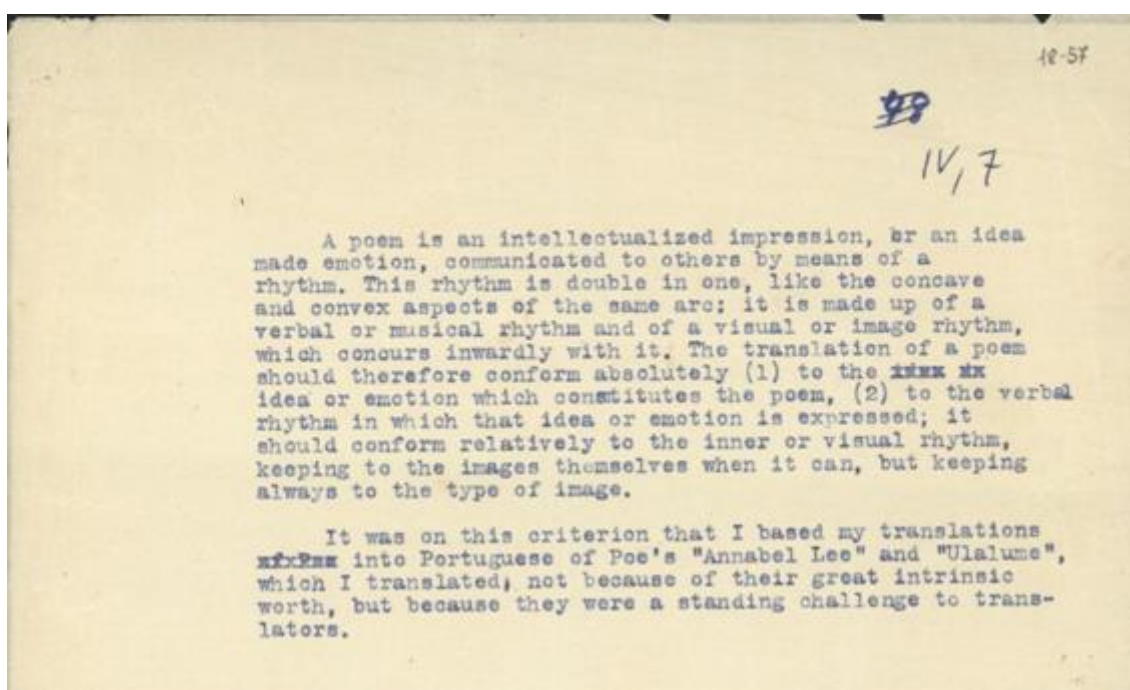
The corpus of texts has been divided into sections according to literary genre, following a similar division used in Part III when organizing the English literary characters. Under the ‘Poetry and Prefaces for Poetic Anthologies’ section, one shall find a limited sample of poems, as great part of the corpus of poems written by Pessoa’s young British Poets, Charles Robert Anon and Alexander Search, are analysed with greater detail in Part IV. Most of the texts on hand were written by Pessoa’s English-

⁶⁹ See Part IV of this study

writing literary characters (manly youth literary character) or bilingual translators and were previously all listed in Part II. The unsigned texts written more or less in the same period of time have also been included. A part of the corpus of texts exposed has previously been published; other texts have been transcribed for this study from the original manuscripts found in Pessoa's Archive.

3.1. POEMS AND PREFACES TO POETIC ANTHOLOGIES

«A poem is an intellectualized impression, or an idea made emotion, communicated to others by means of a rhythm. This rhythm is double in one, like the concave and convex aspects of the same arc: it is made up of a verbal or musical rhythm and of a visual or image rhythm, which concurs inwardly with it. The translation of a poem should therefore conform absolutely: (1) to the idea of emotion which constitutes the poem, (2) to the verbal rhythm in which that idea or emotion is expressed; it should conform relatively to the inner or visual rhythm, keeping to the images themselves when it can, but keeping always to the type of image». (MCJ transcription of text in BNP/E3 18-57)

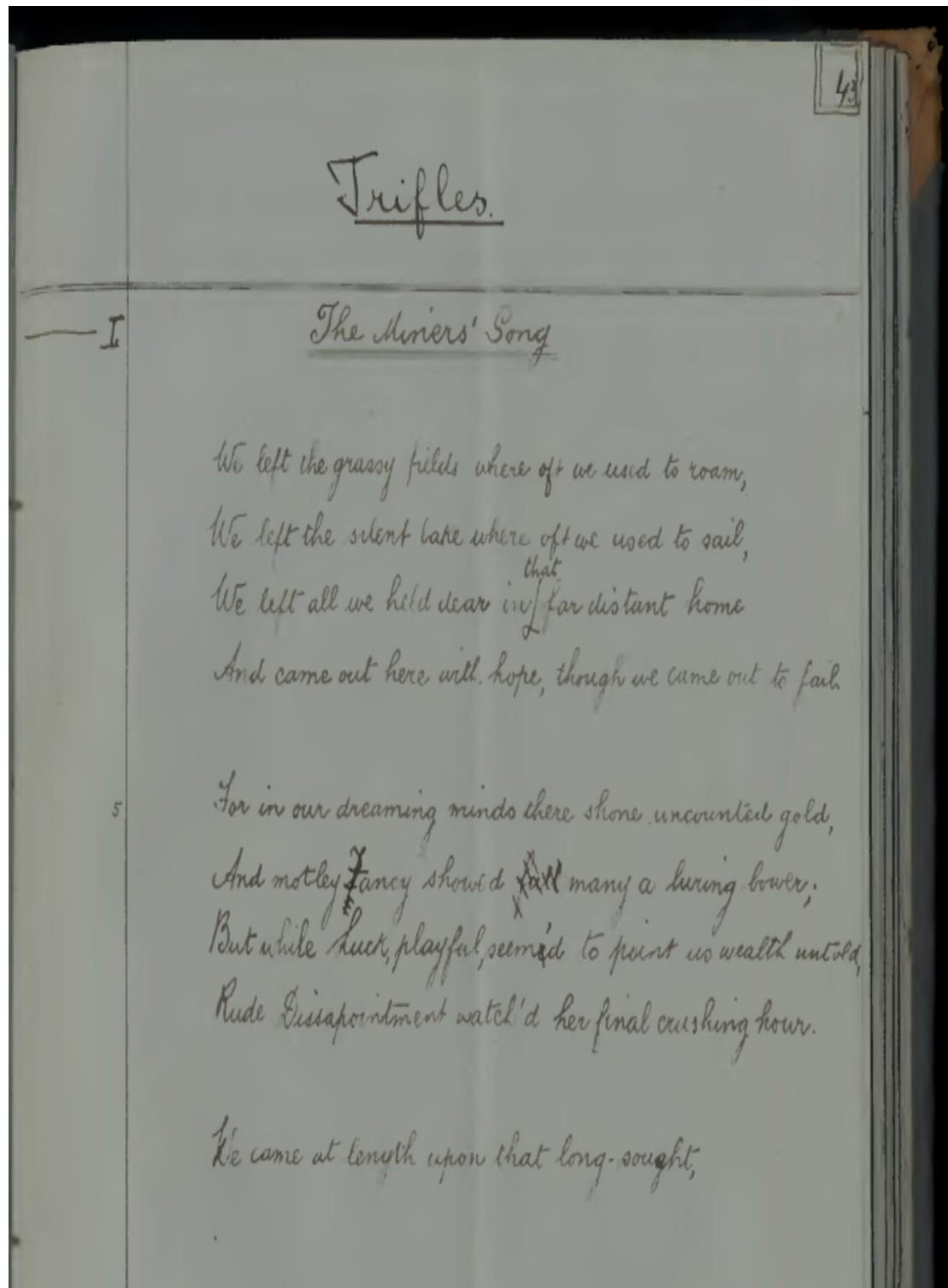


(Fig. 75: Extract from BNP/E3 18-57)

“The Miner’s Song” by Karl P. Effield

“The Miner’s Song” was Pessoa’s first published poem in English language (in *The Natal Mercury*, Durban, 11/07/1903). Only one draft containing the first verses of the poem can be found amongst Pessoa’s documents (notebook 153-43). Containing the heading “Trifles”, as if the theme of the poem was to relate to small and insignificant things, the poem in fact relates to a more ample topic: the non-accomplishment of

dreams. The figure of the miner is used to illustrate the working class, with the intention of recounting the reality of those who leave home filled with hopes and dreams in search of a better life, but are then crushed by a harsh reality and disappointment.



(Fig. 76: MS. on notebook BNP/E3 153-43)

The two first stanzas of the poem are written with a simple *A, B, A, B* rhyme. It is hard to precise if the next stanza of the poem contained a *C, C* rhyme as the poem is found not concluded. In the opening stanza a positive/negative dichotomy is used. The first three verses of the poem relate to cheerful past memories, which are triggered by the necessity of recollecting all that was left behind. The psychological weight provoked by the contrast between positive past memories and negative present, is exemplified by the usage of the anaphora “*We left..., We left..., We left...*”. The last verse of the stanza, “*And came out here with hope, though we came out to fail*”, expresses the acknowledgement of the forthcoming failure. This structure is repeated in the second stanza, with a different theme: the three first verses express hope (not memory), while the final verse utters the unsatisfactory reality, “*Rude disappointment watch’d her final crushing hour*”.

Trifles

The Miner’s Song

We left the grassy fields oft we used to roam,
We left the silent lake where oft we used to sail,
We left all we held dear in that far distant home
And came out here with hope, though we came out to fail.

For in our dreaming minds there shone uncounted gold,
And motley fancy showed many a luring [braver/bearer?];
But while Luck, playful, seemed to point us wealth untold,
Rude disappointment watch’d her final crushing hour.

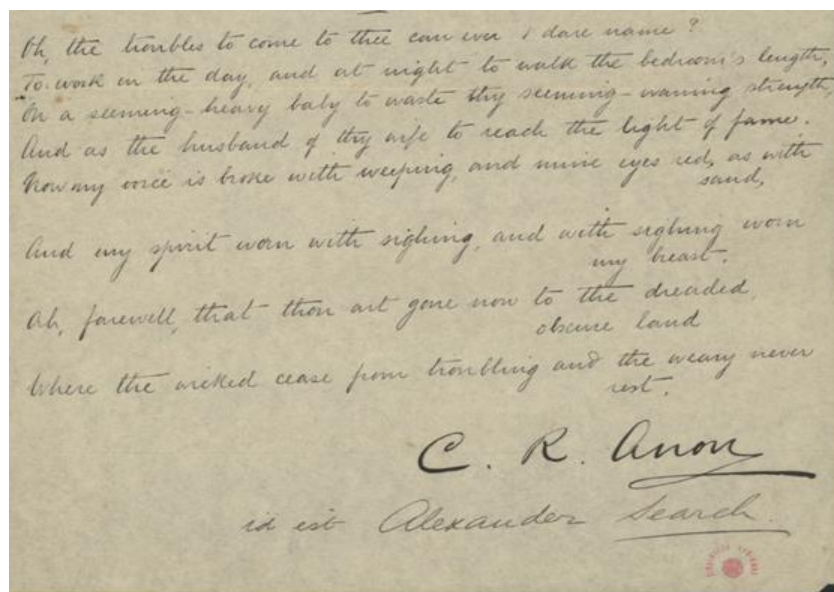
We came to length upon that long-sought, ...
(MCJ transcription from the original MS. BNP/E3 153-43).

The poem, written by fifteen year old Pessoa in 1903, relates to universal themes and sentiments such as hope in the fulfilment of dreams or expectations, the act of leaving and the subject confronted with change or the disappointment felt when faced with a harsh unexpected reality. Although the thematic of the poem could seem simple, young

Pessoa's command of the English language proves to be proficient, demonstrated by his capacity of creating rhyme, rhythm and employing in occasion an ultra-literary language.

Elegy on the Marriage of my Dear Friend Mr. Jinks, by Charles Robert Anon

This Elegy⁷⁰, signed by Charles Robert Anon when Pessoa was still living in Durban, was then attributed to Alexander Search after his return to Lisbon in 1905. Anon writes an elegy on the marriage of his friend Mr. Jinks, asserting the connection between both fictional characters, who do not only belong to the same literary universe, but are here as well presented as being friends.



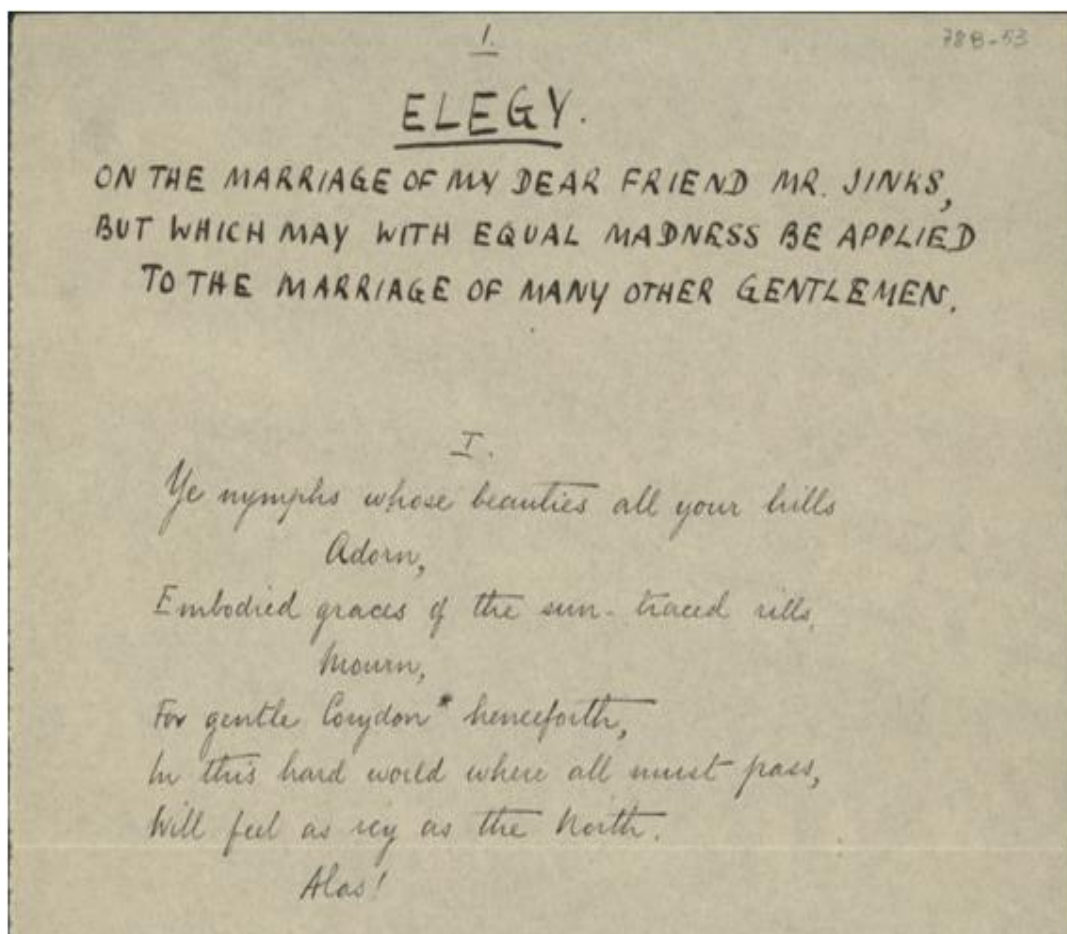
(Fig. 77: Extract from bottom of MS. BNP/E3 78b-56)

Though the elegy is dedicated to the marriage of Mr. Jinks, Anon changes Jinks' name to Corydon in order to give a stronger and more dramatic tone to the poem. The theme of the poem is in itself also presented as something dramatic, the idea of losing his

⁷⁰"Elegy on the Marriage of my Dear Friend Mr. Jinks" in Dionísio *Poemas Ingleses, Tomo II*: 48-50.

friend because he is getting married, creates an anguished and negative reaction towards marriage in the poetic voice. Thus, marriage is related to loss in different ways: loss of friendship, loss of freedom, loss of joy....:

Ah, Corydon! Ah, Corydon!
And hast thou left all happiness,
Immoraled joy and whiskied liberty?
Ah, Corydon!
Great is our distress.
And art thou no more free?
Bars shall be useless now. Alas! in vain
The music-hall shall ring with voices know,
In vain the horse shall course the plain,
And the struck sparrer grown.
And dogs and beasts and women,
And brandy, gin and vine,
And brutish bruts and human –
Oh, say, shall all these joys no more be thine? (Part II, vv. 1-14)



(Fig. 78: Extract from MS. BNP/E3 78b-53)

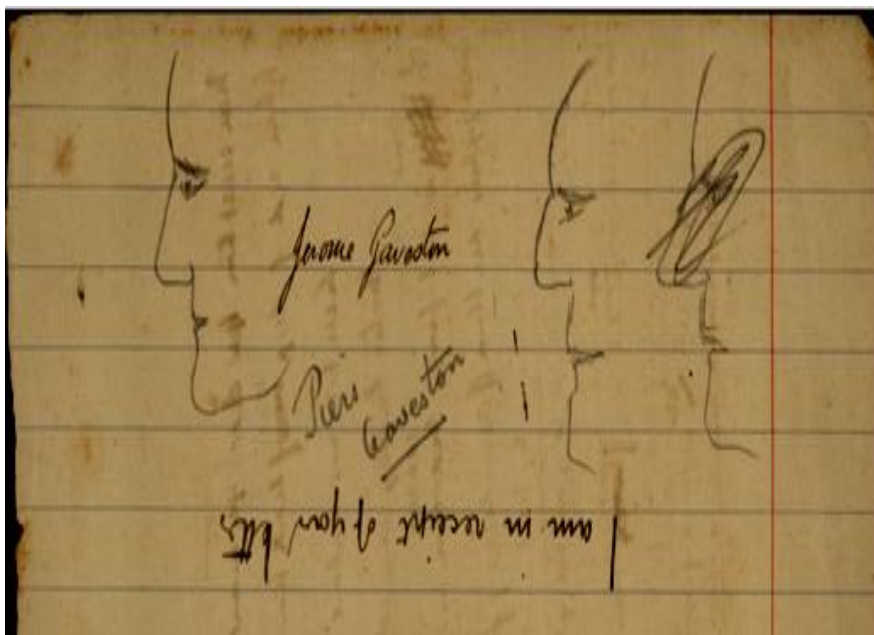
This dramatic emphasis is also transferred to the formal structure of the different parts of the composition, by increasing the number of syllables of the lines in each part (five parts) as the poem moves toward its end. The opening stanza is made up of eight syllable lines, “*Ye nymphs whose beauties all your hills / Adorn, / Embodied graces of the sun-traced rills, / Mourn; / for gentle Corydon henceforth, / In this hard world where all must pass, / Will feel as icy as the North. / Alas!*”, while the last stanza (in part V of the poem) contains lines of fourteen syllables, creating a sense of increment of the anguish felt, which is as well traspassed onto the reader: “*And my spirit worn with sighing, and with sighing worn my breast... / Ah, farewell that thou art gone now to the dreaded obscure land / Where the wicked cease from troubling and the weary never rest*”. Once again in this poem, the author’s usage of the English language has no flaws.

A poem by Jerome Gaveston and Piers Gaveston (?).

On document (49-D²-17), one can find the draft of the poem “Thou seest them now clear...” which is undated and apparently unsigned. On the back side of the document the names of two youth heteronyms are found: Jerome Gaveston and Piers Gaveston. Nevertheless the poem cannot be attributed with precision to these literary characters as the act of writing names (signatures) on the back side of papers was something customary for Pessoa (more so during his youth), and therefore, does not specifically entail the attribution of texts to those names.

Thou seest them now clear
 That you [...] standeth near
 When rid of deep snows
 [Mark?] has the woods also
 There bosoms [unlace?] in the sunlight
 [Now/How?] too the day rings with sound of love joy.
 For come is cool spring
 Season inviting, and [...] are bleam.
 Sundlessly forming us

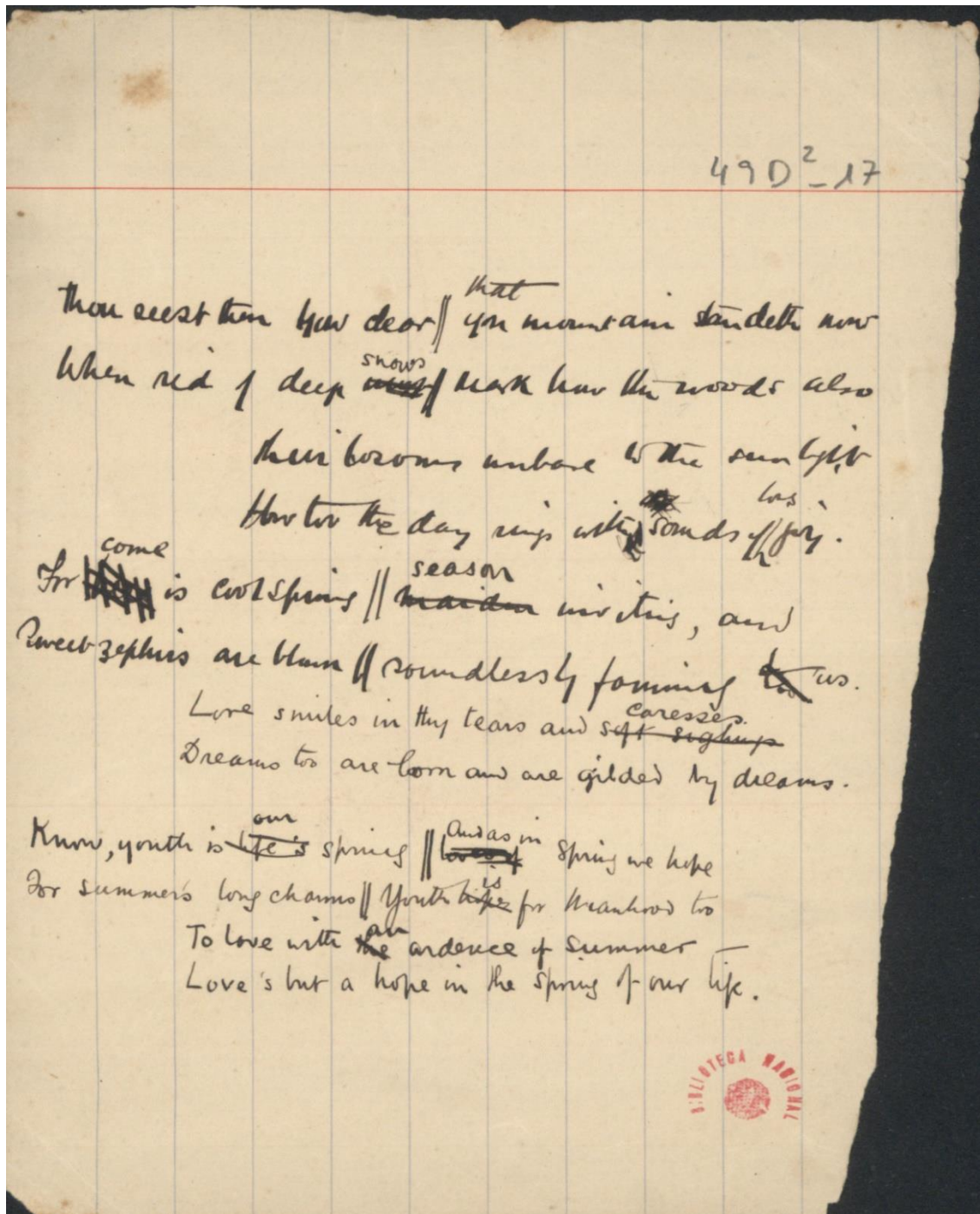
Love smiles in thy tears and caresses
 Dreams too are born and are gilded by dreams.
 Know, youth is our spring
 And as in spring we hope for summer's long charms,
 Youth is for manhood too.
 To love with our ardence of summer,
 Love's but a hope in the spring of our life. (MCJ transcription of poem on MS. 49D2-1)



(Fig. 79: BNP/ E3 49-D²-17^v)

The poetic voice in this poem speaks of youth from an adulthood position, warning the young to cherish their youth, because as in spring we hope for summer to arrive, young man hope for manhood: “*Know, youth is our spring / And as in spring we hope for summer's long charms, / Youth is for manhood too*”. There is an evident parallelism between youth and spring and adulthood and summer, the seasons of nature equated to the seasons of life (time). In this youth poem, Fernando Pessoa relates to a well-known topic of classical literature: the arrival of spring and its creative and regenerative strength. The poet applies a classical parallelism between the rhythm of nature and the passing of time and of human life. Nature, as an all-mighty divinity, traps all beings inside its relentless logic as the cosmic force that conceives them “*by forming us*” and

that fertilizes them "youth is our spring". As a true recognition of nature, the evocation of this germination is used to build up the conducting thread of the poem. In this way, the blooming of spring is compared to that of the body when passing from childhood to adulthood. "There bosoms [unlace?] in the sunlight" bring to minds an evident fertility.



(Fig. 80: BNP/E3 49D2-1)

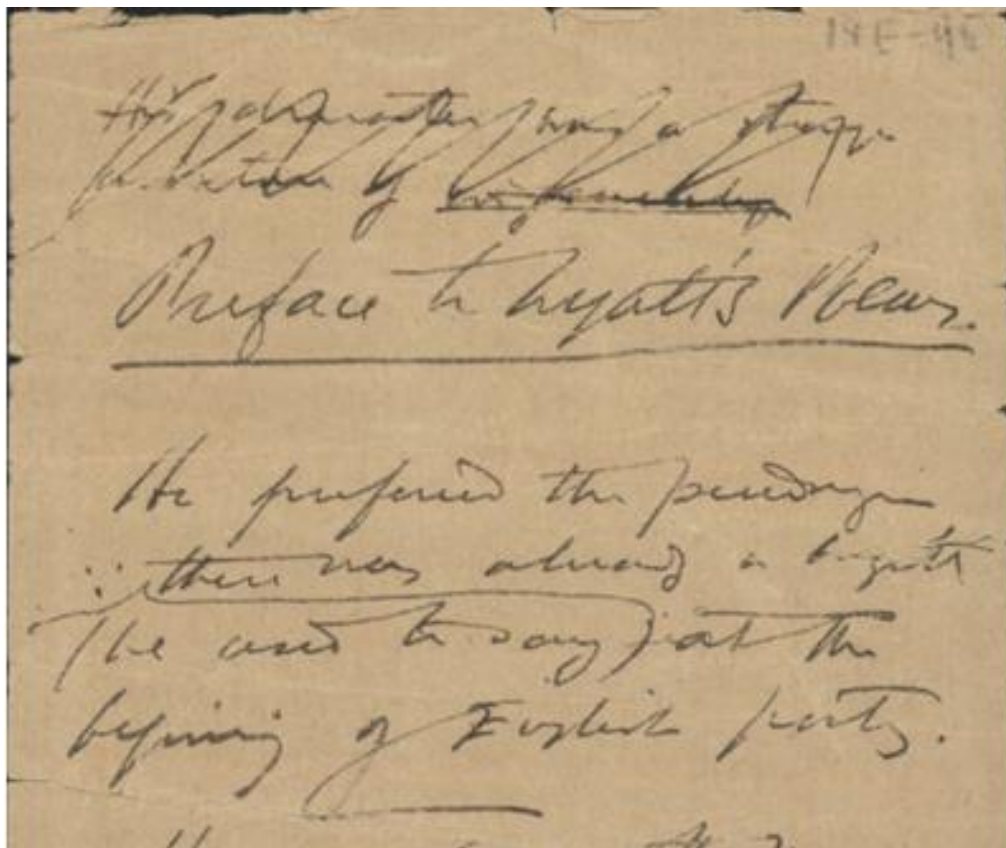
In the following line, the arrival of a new season is not only interpreted by the emergence of light “*sunlight*”, but it also appears as being the dawn of everyday charged with music and sounds: “*the day rings with sounds of lovely joy*”. By means of this sonorous image, spring thus becomes the announcing voice of the arrival of happiness and joy. The word “*rings*” emphasizes the solemnity of that occurrence. The poetic voice invites us to receive this metamorphose in a sensorial way, “*you seek them*”, as if he also wanted to traps us all inside this cyclic law. As forced spectators, we watch the ritual of passing from winter, “*deep snows*”, to spring. Nevertheless, besides the new natural cycle described here, the author develops a parallel between the birth and the blooming of human feelings inside the human psyche. Proof of which is the joy that the poetic voice finds in a love that expresses itself through a smile arisen from tears, “*love smiles in thy tears*”. The image of the fecundation of a smile that emanates from tears surprises the reader for its antithetic nature and remembers the abrupt and unexpected change from an arid winter to sunny spring. The tears (liquid element), could have been used as constitute of the nutritive and fertilizing base that generates the development of love. The chiasmus employed on the following line points out that even the psychic space of the human being does not escape to the fecundation matrix, “*dreams too are born and are gilded by dreams*”. The symmetric construction of this verse creates an effect of circularity that suggests the idea of self-germination: dreams are self-engendered in the same manner as nature follows its own cycle of self-germination.

In the last movement of the poem, the poetic voice addresses directly to the reader with an apostrophe, “*known*”, that clarifies the didactic intention of the poem. After the sensorial observation, “*thou seek*”, his purpose is to give us a useful lesson, a “*knowledge*”, about the consciousness of our absolute submission to nature’s cyclic

laws: “as in spring... manhood too”. Human beings ceremonially follow the same rhythm as nature—from youth we go to adulthood—and if spring is a regenerative and announcing force, it motivates our hopes and ambitions that can only be expressed in the apogee of summer. Thus, spring turns out to be a temporary phase, condemned to leave its place to an ardent summer, being the summer the set for maturity and of the so-expected love.

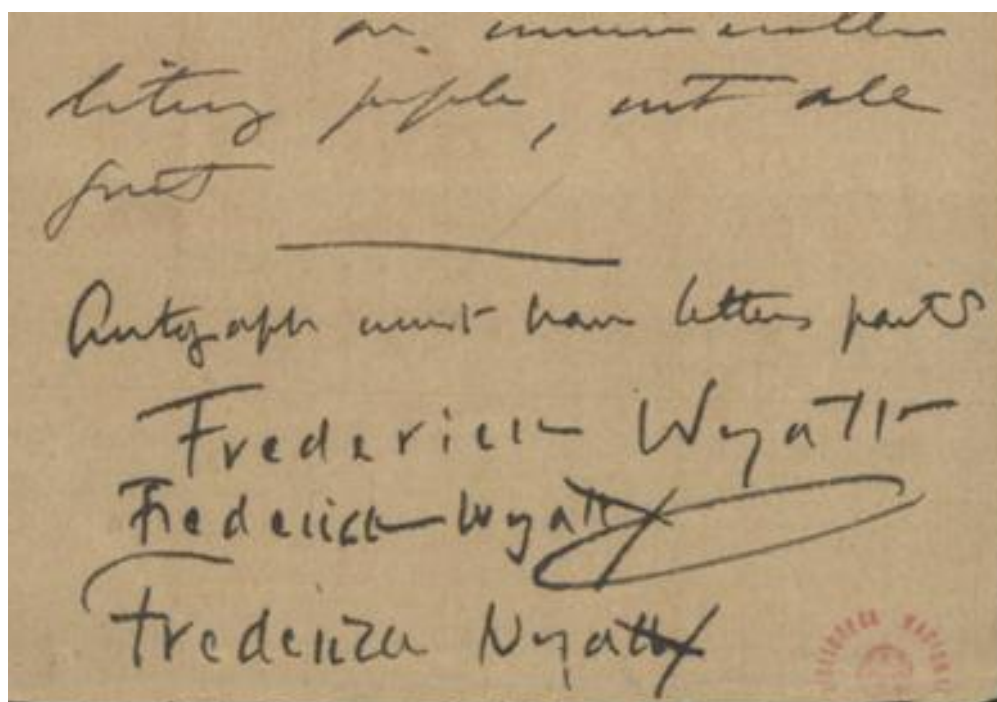
Picking up the classical topic of *tempus fugit*, young Pessoa reminds us of our finitude, leaving us with an open inquiry: “Love’s but a hope in the spring of our life”. If “love is” nothing “but a hope”, who knows whether it is going to become real or not, and, if it does concretize, isn’t it too, perhaps, condemned to die like every spring?

Preface for an ‘Anthology of Poems’ of Frederick Wyatt by Frederick Wyatt



(Fig. 81: Title of preface to Wyatt’s poems. Extract from MS. BNP/E3 14E-95)

The preface for the anthology of poems of Frederick Wyatt “Preface to Wyatt’s Poems” (14E-95 to 96)⁷¹, seems to have been signed by Wyatt himself, as the signatures at the bottom of the first page (14E-95) suggests. In this preface it is stated that Wyatt wrote in English language and lived in Lisbon «I can see him now, [...] on the [stairs?] of the Calçada da Estrela»⁷², curiously living in the same place in Lisbon where Fernando Pessoa lived with his parents for a short time in 1906.



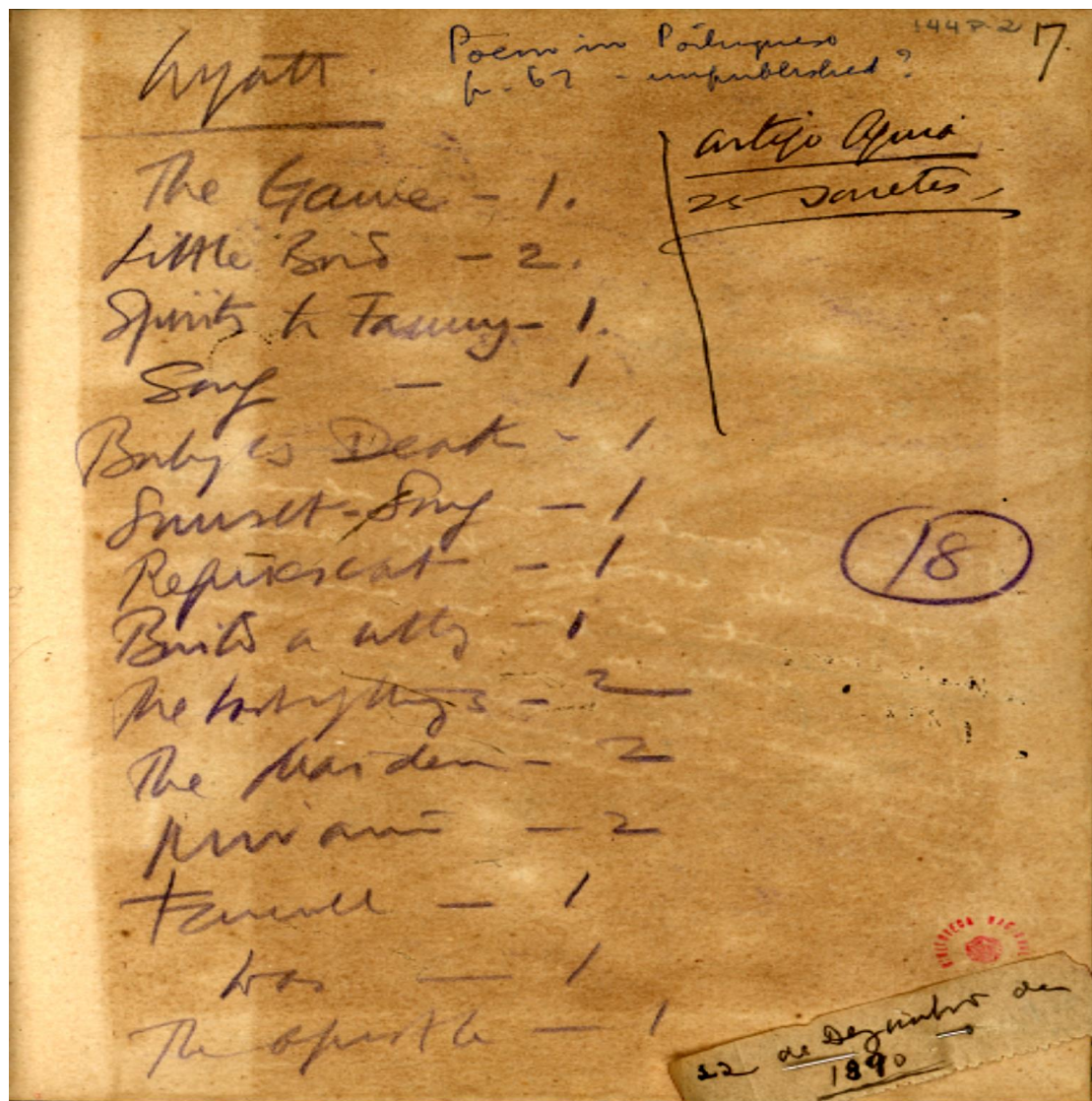
(Fig. 82: Extract of MS.BNP/E3 14E-95 with Wyatt’s signature at the end of the first page of the text “Preface to Wyatt’s Poems”)

The preface also explains that Wyatt sometimes wrote using a pseudonym, and as explained in *Teoria da Heteronímia* (78), it is possible that the pseudonym would have been Alexander Search, as seen in one of Pessoa’s notebooks from 1914 which contains the only list of poems belonging to Wyatt found so far. These poems had previously

⁷¹ Frederick Wyatt is the signing author of another text (14E-93 to 94) in which he seems to be describing Fernando Pessoa (see p. 255). One must keep in mind that this preface (14E-95 to 96) and the descriptive prose narrative (14E-93 to 94), are two different texts, even though in *Teoria da Heteronímia* (78) the documents in the Archive that go from 14E-93 to 96 have been listed as being the preface for the anthology of poems of Frederick Wyatt.

⁷² MCJ transcription of a sentence on MS. 14E-96.

belonged to Alexander Search (144P-2 and 3). Nonetheless, it is difficult to assert with precision that Alexander Search could have been Wyatt's pseudonym or the pseudonym of any other fictional literary character for that matter, as some facts prove otherwise. As it will be explained later in this study, Alexander Search was created prior to Wyatt and had a very precise biography and a great amount of literary production; he even had family members as, for example, his brother Charles James Search and his own pseudonym or alter ego, Caesar Seek, as indicated on the text *Ultimus Joculatorum*⁷³.



(Fig. 83: List of Wyatt's works BNP/E3 144P-2)

⁷³ See p. 303

Translators preface to the Poems of Alberto Caeiro (*Alberto Caeiro – Translator’s Preface*) by Thomas Crosse

Thomas Crosse writes in or about 1915 the preface for his own (planned) translation into English of the poetic works of the Portuguese heteronym Alberto Caeiro. The preface details the poetic aesthetics of Alberto Caeiro’s works “Alberto Caeiro is reported to have regretted the name of “sensationism” (...) if Caeiro protested against the word as possibly seeming to indicate a “school”, like Futurism, for instance, he was right (...)”⁷⁴. The text also relates to Ricardo Reis and Álvaro de Campos as being the disciples of Caeiro and delineates the differences and similarities found in the poetry of each literary character. Furthermore, and making the most of the occasion, Thomas Crosse uses his preface to explain the works of Reis and Campos in detail as well, thus, turning this text (written in English language) into one of the most faithful and informative written-portraits of the three Portuguese heteronyms and Pessoa’s “Sensationist” artistic aesthetic. On Ricardo Reis and Álvaro de Campos, Thomas Crosse states:

For Dr. Ricardo Reis, with his neo-classicism, his actual and real belief in the existence of the pagan deities, is a pure sensationist, though a different kind of sensationist. His attitude towards nature is as aggressive to thought as Caeiro’s; he reads no meaning into things. He sees them only, and if he seems to see them differently from Caeiro it is because, though seeing them as unintellectually and unpoetically as Caeiro, he sees them through a definite religious concept of the universe – paganism, pure paganism, and this necessarily alters his very direct way of feeling. But he is pagan because paganism is *the* sensationist religion. (...) But Ricardo Reis has put the logic of his attitude as purely sensationist very clearly. According to him, we not only should bow down to the pure objectivity of things (hence his sensationism proper, and his neo-classicism, for the classic poets were those who commented least, at least directly, upon things), but bow down to the equal objectivity, reality, naturalness of the necessities of our nature, of which the religious sentiment is one. (in *Teoria da Heteronímia* 303)

⁷⁴ All the extracts quoted from the text “Alberto Caeiro – Translators Preface”, in Pessoa, *Teoria da Heteronímia* 302-305.

Álvaro de Campos – curiously enough – is on the opposite point, entirely opposed to Ricardo Reis. Yet he is not less than the latter disciple of Caeiro and a sensationist proper. He has accepted from Caeiro not the essential and objective, but the deducible and subjective part of his attitude. Sensation is all, Caeiro holds, and thought is a disease. (...) For Campos, sensation is indeed all but not necessarily sensation of things as they are, but of things as they are felt. So that he takes sensation subjectively and applies all his efforts, once so thinking, not to develop in himself the sensation of things as they are, but all sorts of sensations of things, even of the same thing. To feel is all: it is logical to conclude that the best is to feel all sorts of things in all sorts of ways, or as Álvaro de Campos says himself “to feel everything in every way”. (in *Teoria da Heteronímia* 303-304)

This text takes the coexistence among the heteronyms —both the relationship between Caeiro, Reis and Campos and the connection of the three with the bilingual translator Thomas Crosse— to an even higher level of reality when, as well as comparing them to each other and describing their relationships, the text is used to compare them to other authors. This is the case of Cesário Verde and Whitman, who are inserted into the fictional literary universe of Pessoa’s drama in people, provoking by intertextuality the coming to life and reality of the literary characters.

And besides, though he has at least to “disciples”, the fact is that he has had on them an influence equal to that which the poet — Cesário Verde, perhaps — has on him: neither resembles him at all, though, indeed, far more clearly than Cesário Verde’s influence in him, his influence may be seen all over their work.

(...)

Thus, Álvaro de Campos resembles Whitman most of the three. But he has nothing of Whitman’s camaraderie: he is ways apart from the crowd, and when feeling with them it is very clearly and very confessedly to please himself and give himself brutal sensations. (in *Teoria da Heteronímia* 303-305)

This text, thus, proves to be one of the imperative texts, which Pessoa left behind, in means of comprehension and assimilation of his literary achievements.

3.2. ESSAY AND OTHER PROSE WRITINGS

Ensaaios

Poesia e Prosa.

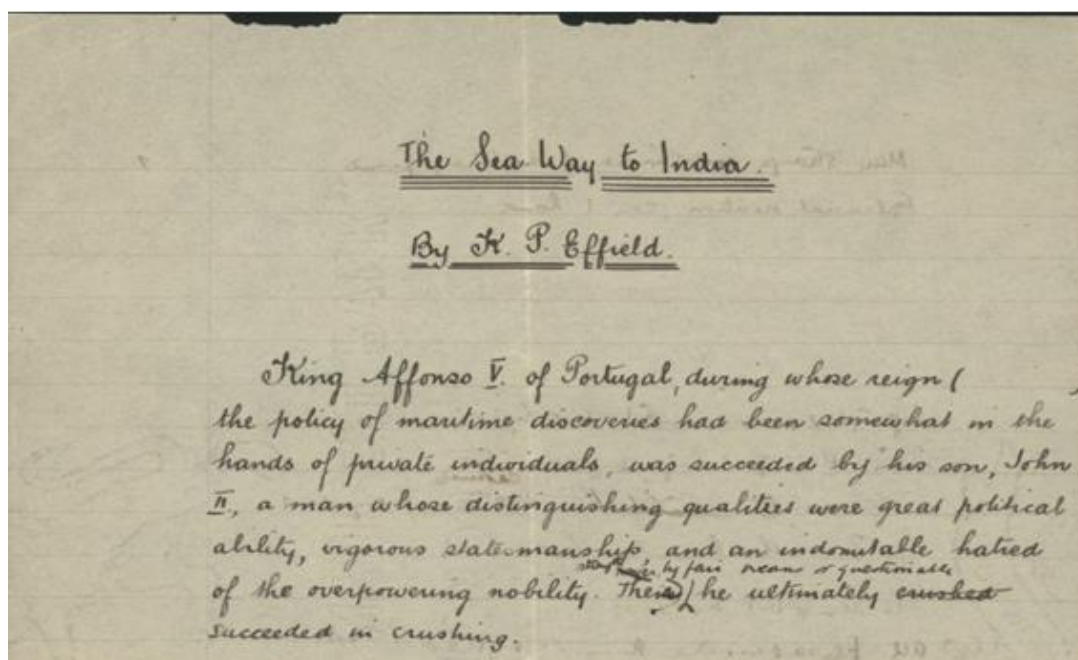
A arte, que se faz com a idéa, e portanto com a palavra, tem duas formas - a poesia e a prosa. Visto que ambas ellas se formam de palavras, não ha entre ellas differença substancial. A differença que ha é accidental, e, sendo accidental, tem que derivar-se d'aquillo que é accidental, ou exterior, na palavra. O que ha de exterior na palavra é o som; o que ha, pois, de exterior numa série de palavras é o rhythm.

Poesia e prosa não se distinguem, pois, senão pelo rhythm. O rhythm corresponde, é certo, a um movimento intimo da alma; mas, como esse movimento intimo se manifesta no rhythm, excusamos de attender a elle, ou a qual elle seja, no estudo do rhythm, e no da differença entre poesia e prosa.

(...)

Na prosa, que é a linguagem fallada escripta, estas pausas são dadas por uma coisa a que se chama pontuação e a pontuação é determinada exclusivamente pelo sentido. (...) Mas, em todos os casos, essas pontuações não deverão senão tender para accentuar o sentido; nunca poderão quebral-o ou interropel-o, porque a prosa, sendo a linguagem fallada escripta, é, por isso mesmo, o reflexo da idéa, para cuja emissão a palavra fallada existe. (...). (Pessoa, "Ensaio Poesia e Prosa". MCJ transcription from text on BNP/E3 18-58. No spelling changes have been made)

"The Sea Way to India" by K. P. Effield



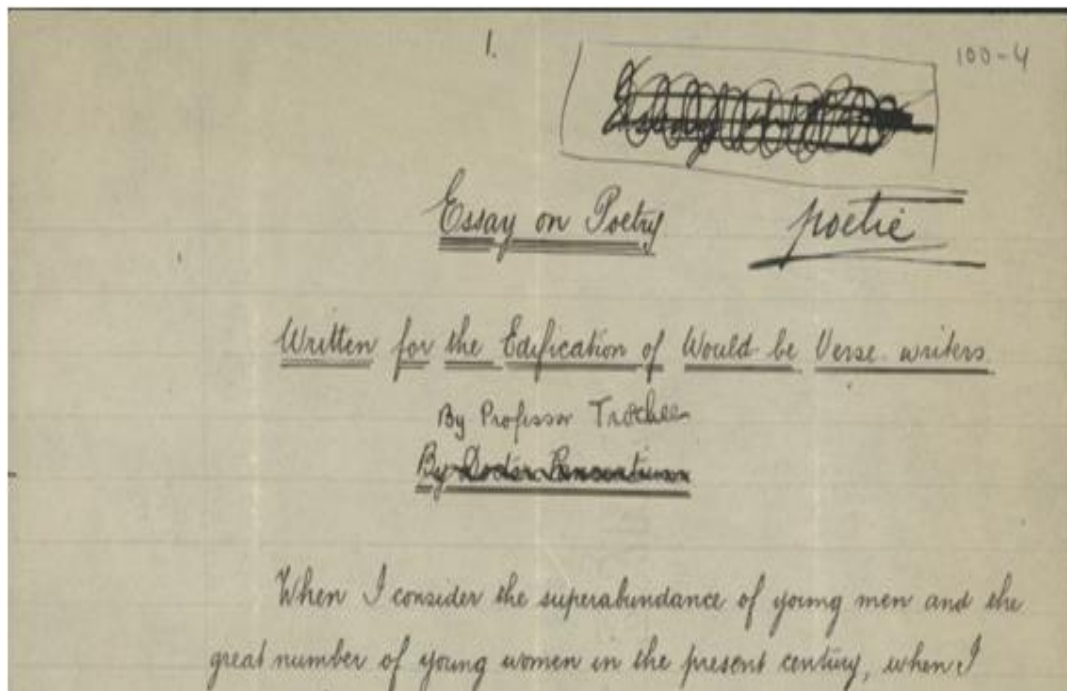
(Fig. 84: Extract from MS. BNP/E3 49B⁴-100^v)

King Affonso V of Portugal, during whose reign () the policy of maritime discoveries had been somewhat in the hands of private individuals, was succeeded by his son, John II, a man whose distinguishing qualities were great political ability, vigorous statesmanship, and an indomitable hatred of the overpowering nobility. He ultimately succeeded in crushing their strength, by fair means of questionable... (MCJ transcription of fragment on MS. 49B4-100v)

The essay or short narrative signed by K. P. Effield, “*The Sea Way to India*”, is found not concluded and the only written sample one can find of this text among the documents in Fernando Pessoa’s Archive, is the above short opening fragment. Although short and fragmentary, the text reveals the knowledge of Portuguese History that the American heteronym from Boston possessed. The planned chapters for this historical-based prose work found on document (144S-5), include a fifth chapter relating to the voyages of Vasco de Gama. This youth heteronym, who wrote in English language but possessed an unexplained knowledge of Portugal’s History, is but one more example of the coexistence of both languages and cultures (English and Portuguese) inside young Pessoa’s imaginary universe.

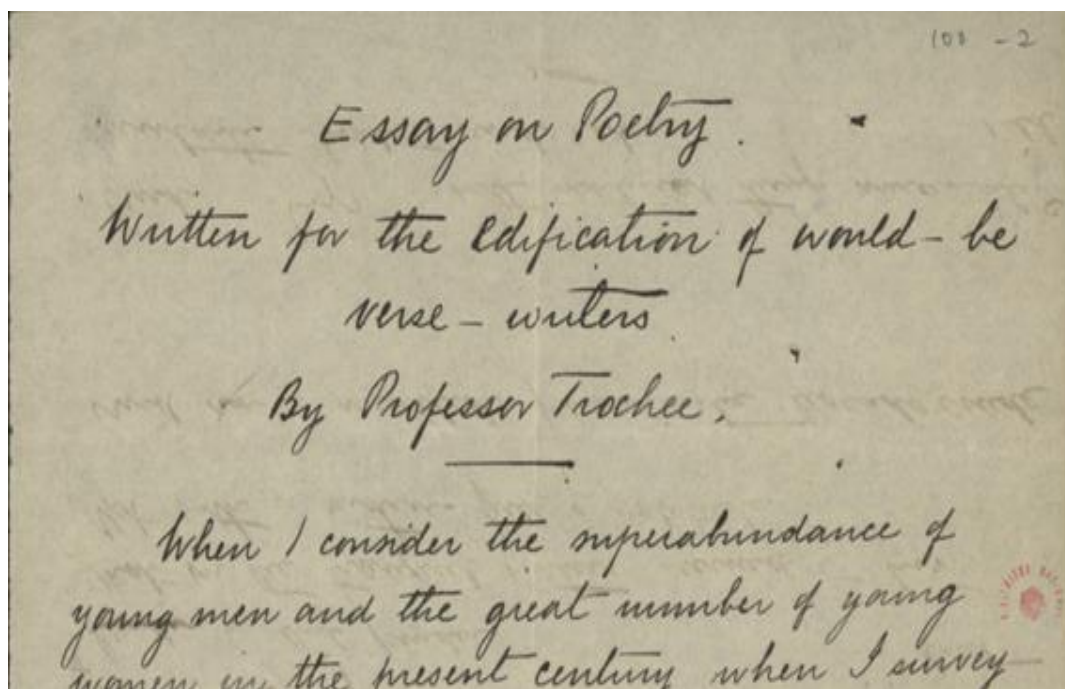
Essay on Poetry by Professor Jones

Pessoa began to write *Essay on Poetry* as a teenager while he was still living in South Africa, and left numerous drafts for this text. The first manuscripts were probably written between 1903 and 1904, being the essay later rewritten and concluded by Pessoa after his return to Lisbon (ca. 1905). The first handwritten draft of the essay is found not concluded and containing the subtitle: “*Essay on Poetry. Written for the Edification of Would-be Verse-writers*”. The essay was initially attributed by Pessoa to Dr. Pancratium, whose name was later scribbled out and then assigned to Professor Trochee.



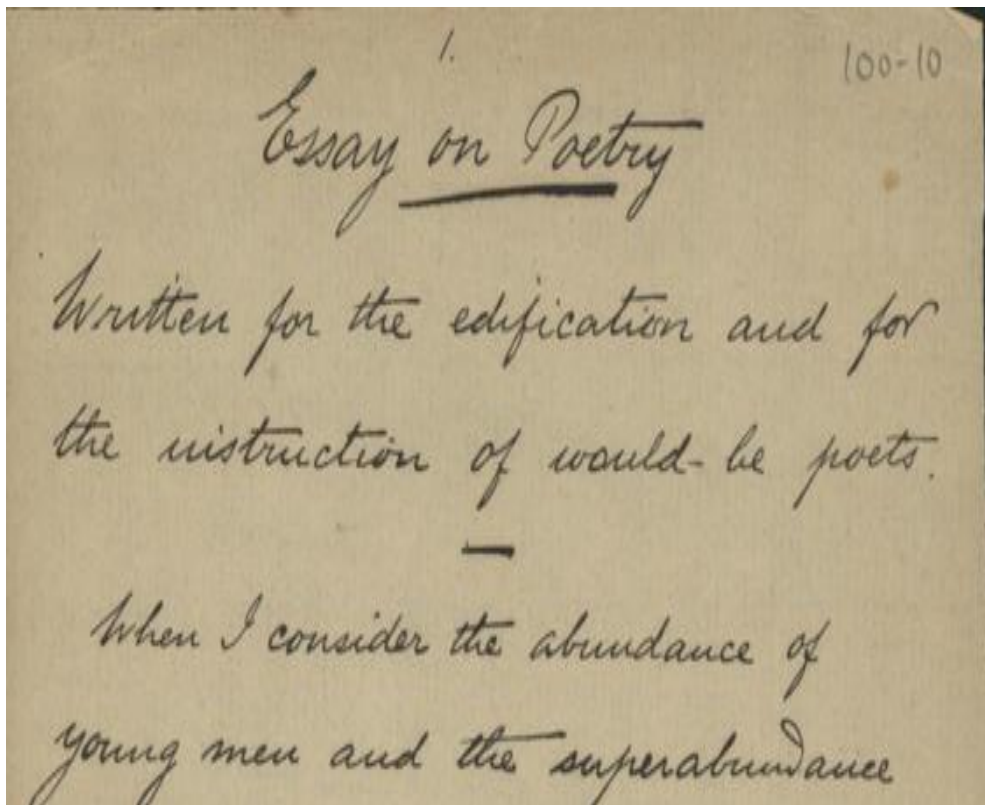
(Fig. 85: Extract from MS. BNP/E3 100-4)

The second handwritten draft of the essay is also found not concluded and contains the same subtitle found in the previous draft, though in this occasion the text is signed merely by Professor Trochee:



(Fig. 86: Extract from MS. BNP/E3 100-2)

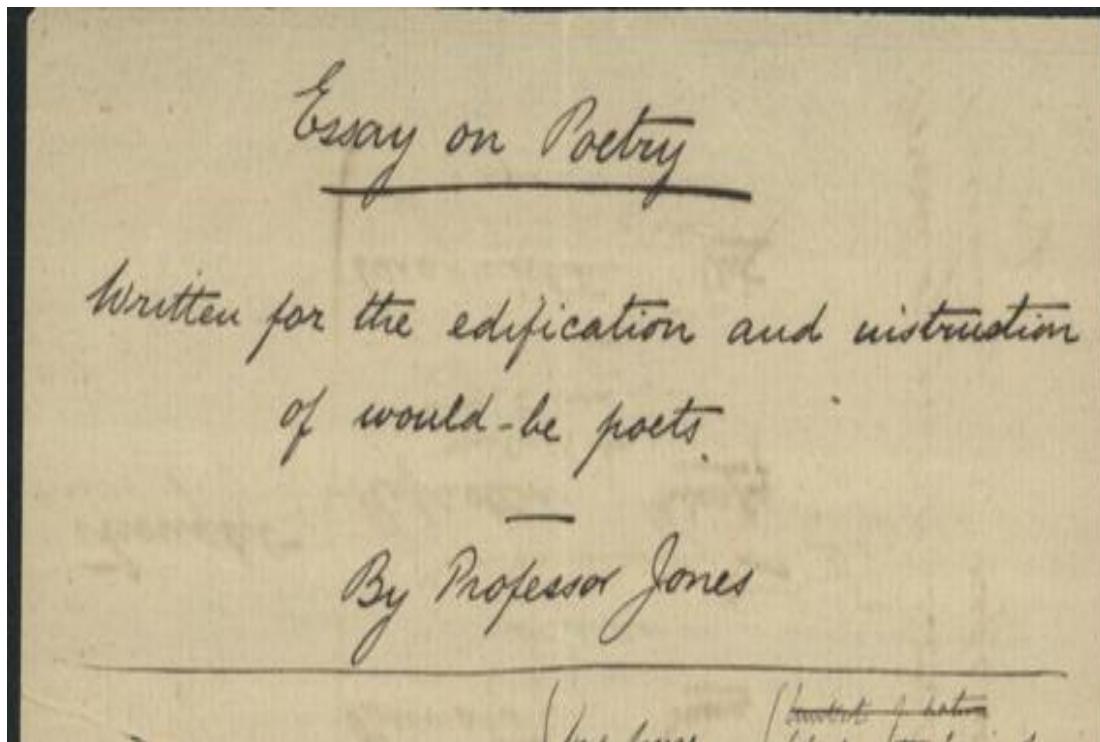
The only complete handwritten manuscript of the essay, which was probably the third draft elaborated by Pessoa, has no attributed author and contains a change on the subtitle: “*Written for the edification and for the instruction of would-be poets*”. This new version of the text was probably already rewritten in Lisbon after 1905.



(Fig. 87: Extract from MS. BNP/E3 100-10)

The two-typed copies of the text which can be found in the Archive contain the same subtitle as the last handwritten draft (100-7 to 100-9 and 100Anexo-1 to 100Anexo-4). These typed copies have no attributed author and were rewritten by Pessoa after 1905. A loose document in the Archive containing only the title and the new subtitle of the essay attributed the authorship of the text to Professor Jones, who is, therefore, the final author of *Essay on Poetry*⁷⁵:

⁷⁵ The complete transcription of *Essay on Poetry* can be found in *Selected Prose* 2001: 224-230, edited by Richard Zenith.



(Fig. 88: Extract from MS. BNP/E3 14⁶-72^v)

As previously stated, Pessoa had his own particular, refined and sometimes ultra-literary English when writing, his English verses having been described as being “ultra-Shakespearian Shakespearianisms”⁷⁶. Nevertheless, when writing essays with sarcastic or ironic tone, his ultra-literary usage of the English language comes as an advantage. In this brilliant satire which is *Essay on Poetry*, one finds teenage Fernando Pessoa at his very best:

When I consider the abundance of young man and the superabundance of young women in the present century, when I survey the necessary and consequent profusion of reciprocal attachments, when I reflect upon the great number of poetical compositions emanating therefrom, when I bring my mind to bear upon the insanity and chaotic formation of these effusions, I am readily convinced that by writing an expository essay on the poetical art I shall be greatly contributing to the emolument of the public. (Pessoa, *Essay on Poetry*, in *Selected Prose*: 224-225)

⁷⁶ “The sonnets, on the other hand, probing into mysteries of life and death, of reality and appearance, will interest many by reason of their ultra-Shakespearian Shakespearianisms, and their Tudor tricks of repetition, involution and antithesis, no less than by the worth of what they have to say.” (Qt. in Dionísio *Poemas Ingleses* – Tomo I: 23)

In this satire the writer analyses poetic methods and the subject of rhyme in Modern poetry, giving advice to young poets who wish to produce “Modern” poems in blank verse. One also finds along the essay a severe critical tone towards literary critics.

The first thing to do is to procure yourself ink, paper and pen; then write down, in the ordinary commonplace language that you speak (technically called prose), what you wish to say, or if you be clever, what you think. The next step is to lay your hands upon a ruler graduated in inches or in centimetres, and mark off, from your prose effusion, bits about four inches or ten centimetres long: these are the lines of your blank verse composition. In case the four-inch line does not divide into the prose effort without remainder, either the addition of a few Alases or Ohs or Ahs, or the introduction of an invocation to the Muses will fill in the required space. This is the modern recipe. (...) As to the scansion of your blank verse – never mind it; at first, whatever its kind, the critics will find in it the most outrageous flaws; but if you wriggle into poetical greatness, you will find the same gentleman justify everything you have done, and you will be surprised at the things you symbolized, insinuated, meant. (Pessoa, *Essay on Poetry*, in *Selected Prose*: 224-225)

One stands before a hilarious piece of writing where all the “Modern” poetic composition methods are explained with a powerful ironic tone which will be at hand in some of Pessoa’s best essays:

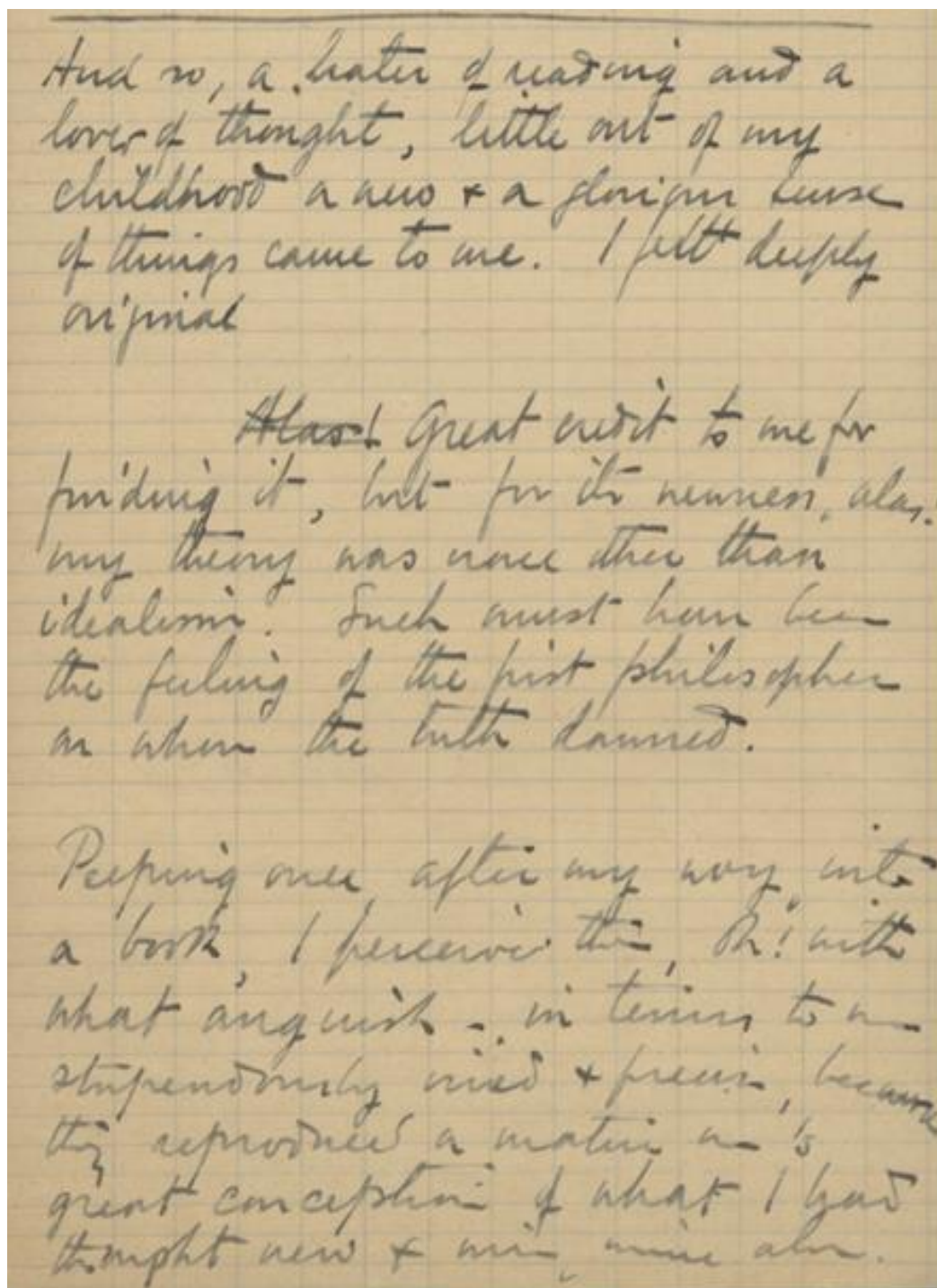
(...) about a week ago a young friend of mine called upon me and asked my opinion of a poem which he had written. He handed me a paper. I made a few, and futile, attempts at understanding the effusion, but quickly corrected them by inverting the position of the paper, as better sense could thus be obtained. Being fortunately forewarned that the paper before me contained a poem, I began at one, though without caution, to heap eulogies on the excellent blank verse. Coloring with indignation, my friend pointed out that his composition was rhymed, and moreover, that it was in what he called the Spenserian stanza. Though not a bit convinced by his impudent invention of a name (as if Spenser has ever written poetry!), I continued to examine the composition before me (...). On handing back the paper to my friend, as he glanced it to show me something particular, his face suddenly fell and looked puzzled.

“Hang it,” said he, “I gave you the wrong paper. This is only my tailor’s bill!”

Let the poetical critic take as a lesson this most unhappy episode. (Pessoa, *Essay on Poetry*, in *Selected Prose*: 224-225)

“And so a hater of reading and a lover of thought...” by Anthony Harris

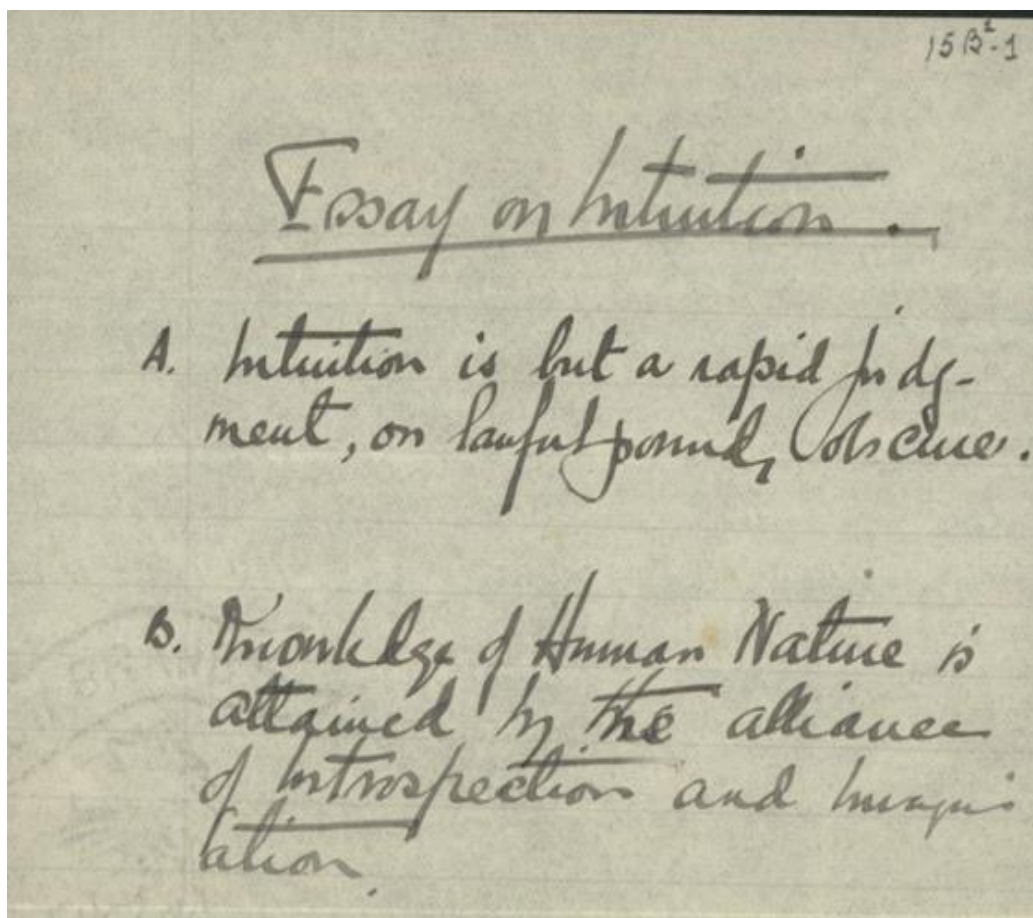
“And so a hater of reading and a lover of thought...” is the only text signed by Anthony Harris. The only handwritten manuscript of the text can be found in (93A-54 to 54a), and as stated in *Teoria da Heteronímia* (65), the text was written around 1906-1907.



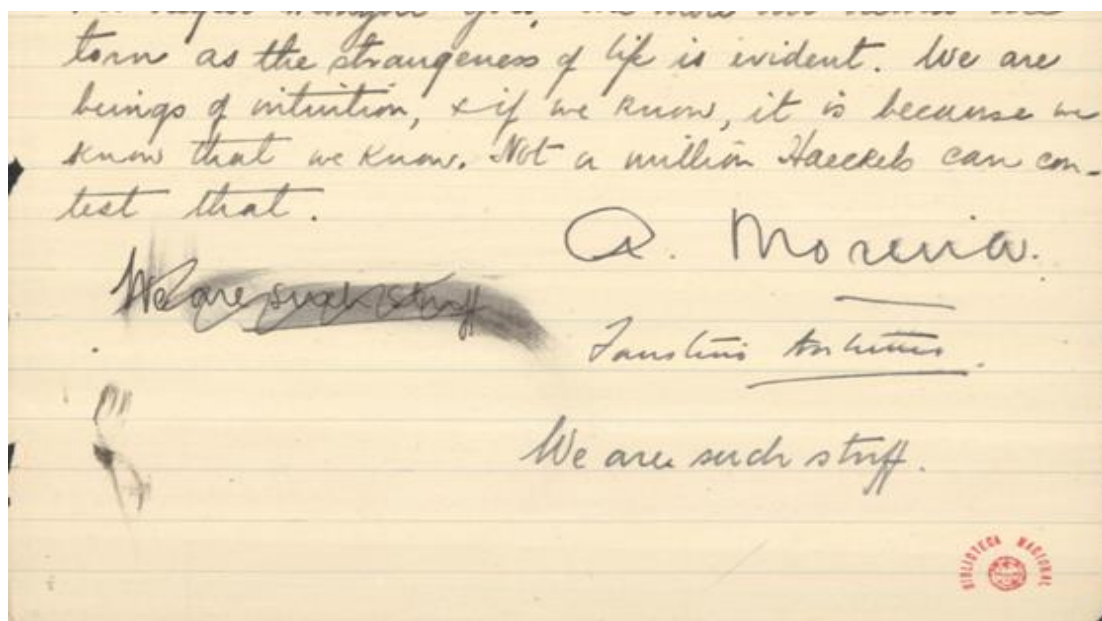
(Fig. 89: BNP/E3 93ª-54)

Written in the form of a short essay, in this text Harris explains the rage and anguish he feels when reading a book and finding that the author or philosopher had felt and thought before him the same things he had thought and considered as being only his. Firstly all the thoughts that come to him make him feel original: «And so, a hater of reading and a lover of thought, little out of my childhood [...] things came to me. I felt deeply original (...) alas! My theory was none other than idealism. Such must have been the feeling of the first philosopher (...) »; after opening a book: «I perceived there the theory I had so dearly nursed. My anguish and jealousy cannot be conceived. (...) So then the thoughts which had been mine were everybody's (...). My anguish and rage were inconceivable». (MCJ transcription of extracts from original MS. 93^a-54 to 54^a).

Essay on Intuition by Faustino Antunes and A. Moreira



(Fig. 90: Plan for “Essay on Intuition” BNP/E3 15B²-1)



(Fig. 91: A. Moreira and Faustino Antunes' signatures on the last page of the MS. "Essay on Intuition" BNP/E3 14⁶-31)

*Essay on Intuition*⁷⁷ is undated but was signed by Faustino Antunes and A. Moreira (14⁶-31). As there are no further drafts for this essay, it was probably planned to be signed by both heteronyms in co-authorship. Curiously, these heteronyms possess Portuguese names but write in English language. On the one hand, Dr. Faustino Antunes has proven to be reasonably prolific in Pessoa's literary universe⁷⁸; on the other hand, A. Moreira only appears as co-author of *Essay on Intuition* and has no other texts or planned projects. In this essay one also finds an analytical and slightly critically ironic tone in the manner in which the authors analyse how society wrongly considers the sense of intuition and how intuition actually occurs in an artistic mind. Like in most of the essays of Pessoa's youth, his major concerns as a writer are revealed and analysed by means of creative language games and a strong determination to put his most sincere opinions down on paper. Both in *Essay on Poetry* and *Essay on Intuition*, one may find a slight educational tone. The author writes in order to explain his view and concern regarding a

⁷⁷ The complete transcription of *Essay on Intuition* can be found in *Pessoa por Conhecer* Vol. II, 1990: 238-239, edited by Teresa Rita Lopes.

⁷⁸ See p. 178

certain subject but, at the same time, at certain parts of the text he seems to be lecturing the reader.

Another very stupid notion that I find common to most people is that tact and intuition are identical. In other words, it is widely held that the poet who creates, the merchant and the diplomat who manoeuvre, the society woman who plays on the feelings of men, make use of the same faculty. (...) A more minute consideration will show us the difference. The creative faculty of *character* (of the poet) is composed of imagination and introspection; a poet is selfish, he builds others from himself. Falstaff is Shakespeare as truly as Pudentia, Iago, Othello, Desdemona are Shakespeare.

Great minds know mankind through knowledge of themselves, whereas little minds must have experience to know men.

Considering existence deeply, we cannot but allow that, outside the fact that we live, scarcely anything can be known. We wonder in such a maze that we may be excused asking if we exist. True, the further thought doth go, are those lines of Shakespeare:

We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep.

The deeper thought goes, the more our hearts are torn as the strangeness of life is evident. We are beings of intuition, and if we know, it is because we know that we know. Not a million Haeckels can contest that. (Pessoa, from "Essay on Intuition" in *Pessoa por Conhecer* Vol.II 238-239)

Essay on Comedy

"Essay on Comedy" is in an unfinished state and has no apparent signing author. Pessoa only wrote the opening paragraphs for this undated text, but due to the style used in the essay and the repetition of the title "Essay on...", the text could have been written more or less in the same period of time as *Essay on Poetry* and *Essay on Intuition*: between 1905 and 1907. Once again, we stand before an essay which conveys a satirical and ironical tone, with a somewhat comical tone used precisely to define Comedy itself:

Essay on Comedy

The first man who, having found himself superior to another man, either in intellect, or in happiness, or in wealth, considered his fellow's idiocy, or misfortune, or poverty the subject of ridicule, was the real former of

comedy. Nowadays we go to the theatre to see a husband betrayed by his wife, [...]

And as if this were not enough, or put a death at the end of the comedy, or in the beginning, or indeed anywhere in it, and [...] call it tragedy.

But these are so natural to mankind that is hardly of use to write them down, whether in this way or that. I have heard often the converse of ladies of great intellect and respectability [...]. (MCJ transcription of MS. BNP 100-1 to 100-1^v. No spelling or grammatical changes have been made to the original text)

60/14
The Village Circus. Essay on:
Essay on Comedy:
The first man who, having found himself superior to another man, either in intellect, or in happiness, or in wealth, ~~to~~ considered his fellow's misery, or misfortune, or poverty the subject of ridicule, was the real founder of Comedy. Nowadays we go to the theatre to see a husband

(Fig. 92: Extract from "Essay on Comedy" BNP/E3 100-1)

betrayed by his wife,
And ^{as} if this were not enough, or put a death at the end of a comedy, or in the beginning, or indeed anywhere ~~in~~ it, and we call it tragedy.
But these are so natural to mankind that is ~~not~~ hardly of use to write them down, whether in this way or that. I have heard often the converse of ladies of great intellect & respectability

(Fig. 93: Extract from "Essay on Comedy" BNP/E3 100-1^v)

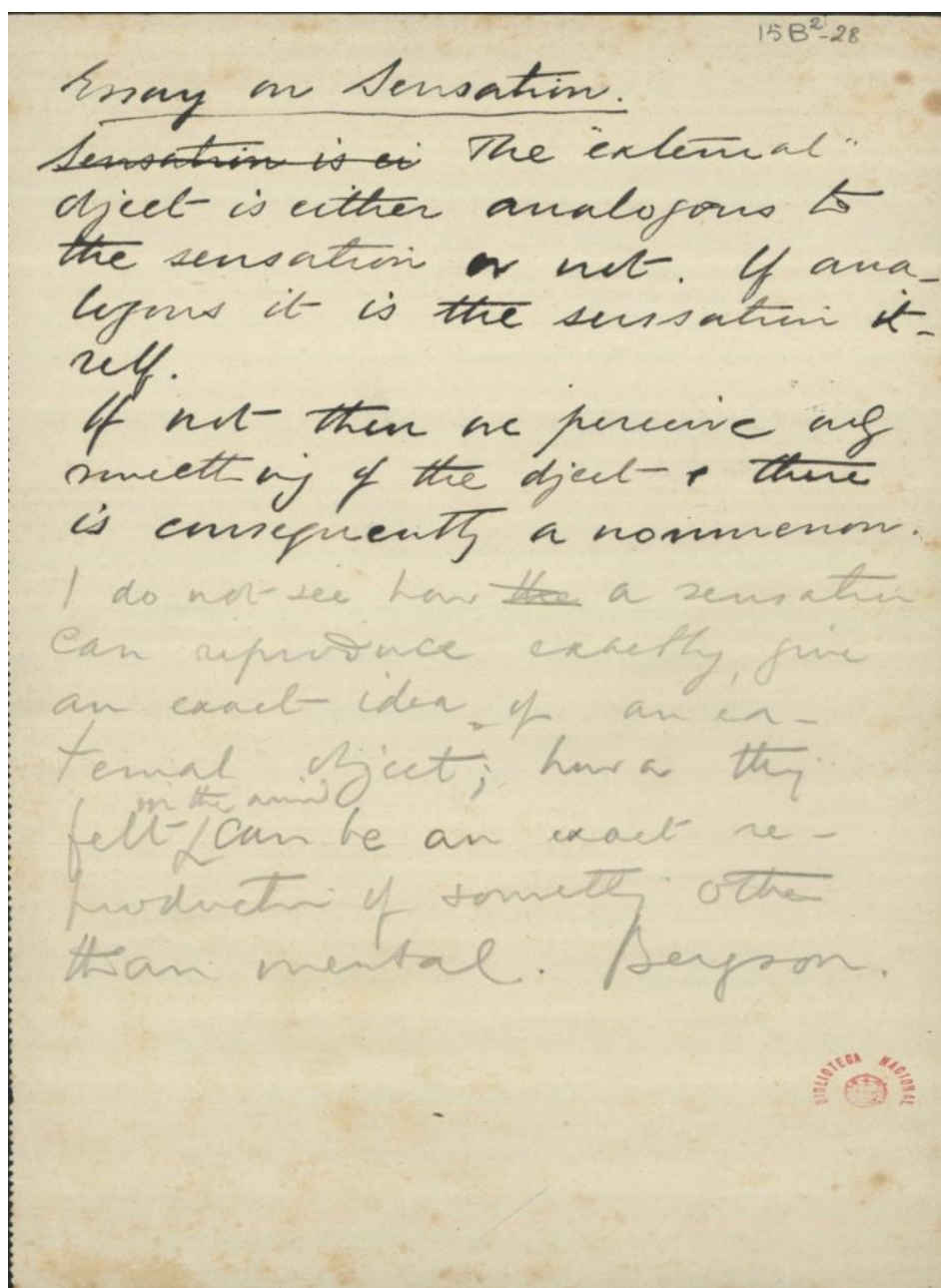
“Essay on Sensation” by (Beyson?)

Essay on Sensation

The external object is either analogous to the sensation or not. If analogous it is sensation itself.

If not then we perceive only something of the object and there is consequently a [...].

I do not see how a sensation can reproduce exactly, give an exact idea of an external object; how a thing felt. (MCJ transcription of MS. BNP 100-1 to 100-1^v. No spelling or grammatical changes have been made to the original text)



(Fig. 94: “Essay on Sensation” BNP/E3 15B2-28)

This unfinished text (two pages) containing the title “Essay on Sensation” is undated and apparently unsigned. Although one finds what seems to be the name “Beyson” at the bottom of the first page, this study has not included “Beyson” in the list of English literary characters, because whether the name belongs to a literary character or not cannot be ascertained. The pages that follow this essay in Pessoa’s archive are also unsigned notes on sensation. Taking into account that sensation was a recurrent concern for Pessoa, it is understandable that there are abundant writings among the author’s papers relating to this subject.

“Notes on Logic” and Essay on “Nirvâna in Buddhism” by Ginkel

The following two texts included in this study are found unfinished and undated and the signing author of both texts is Ginkel. The first fragment, “Notes on Logic” argues and questions logic and the way the idea of logic has been regarded throughout history; whilst the second fragment, “Nirvâna in Buddhism”, relates to the possibility or not of reaching a state of Nirvâna in the Buddhist religion, contrasting both ideas on the state of Nirvana and Buddhism. Both extracts could have been intended to be essays, as the style and lecture tone used by young Pessoa in most of his essays is also present. These fragments serve as an example to recognize the wide range of topics Pessoa was able to relate to through the hands of his literary characters and his necessity to constantly debate and question things of his concern; in this case “logic” and “Nirvana” are ideas which undeniably can be traced to some degree in several of his works.

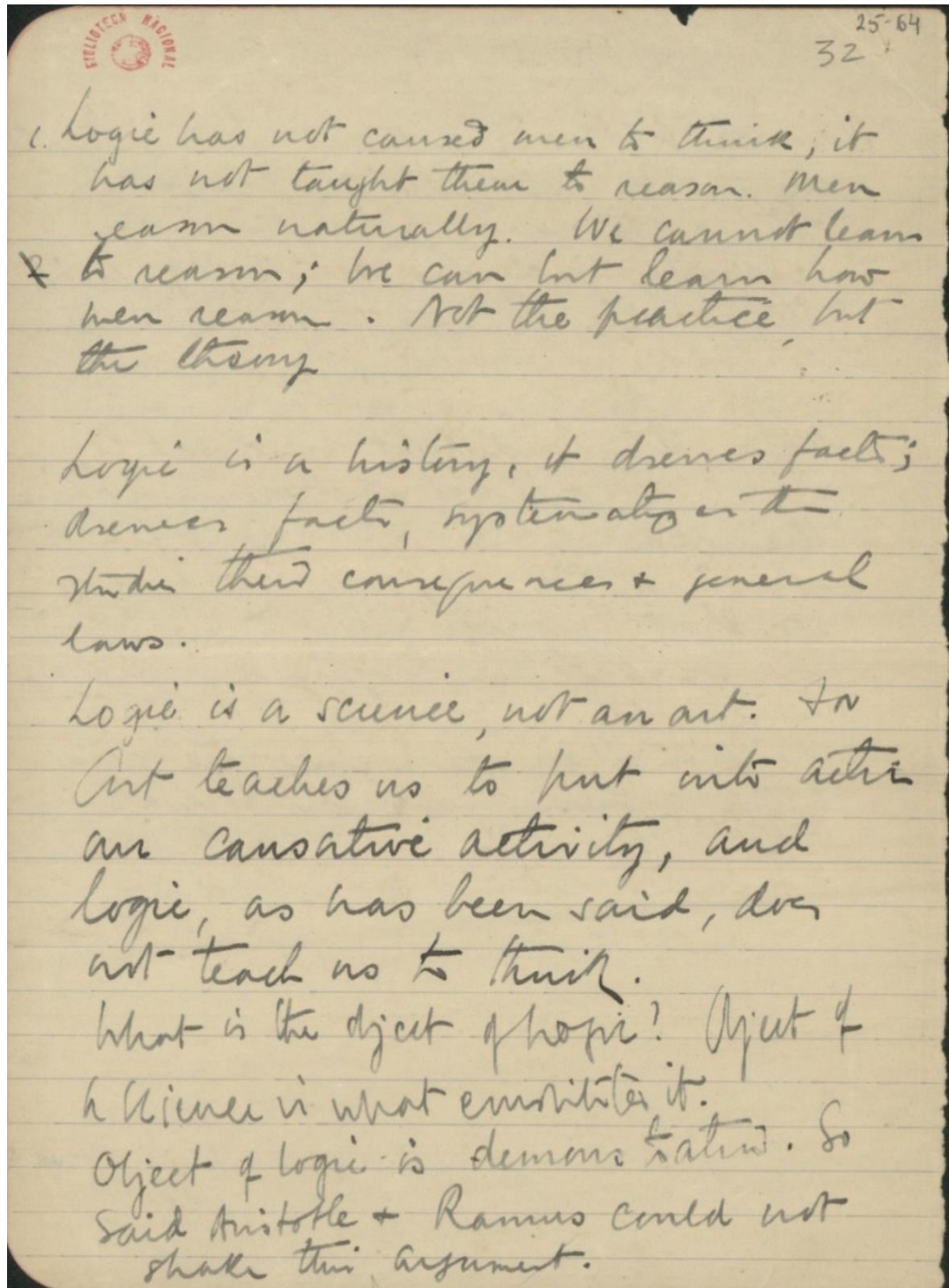
Notes on Logic by (Ginkel?)

Logic has not caused men to think; it has not taught them to reason. Men learn naturally. We cannot learn to reason; we can but learn who men reason. Not the practice but the theory.
[...]

Logic is a science, not an art. The art teaches us to put into action and causative activity, and logic, as has been said, does not teach us to think.

What is the object of logic? [...]

The object of logic is demonstrated. So said, Aristotle and Ramus could not shake this argument. (MCJ transcription of extracts from MS. BNP/E3 25-64)



(Fig. 95: MS. from "Notes on Logic" BNP/E3 25-64)

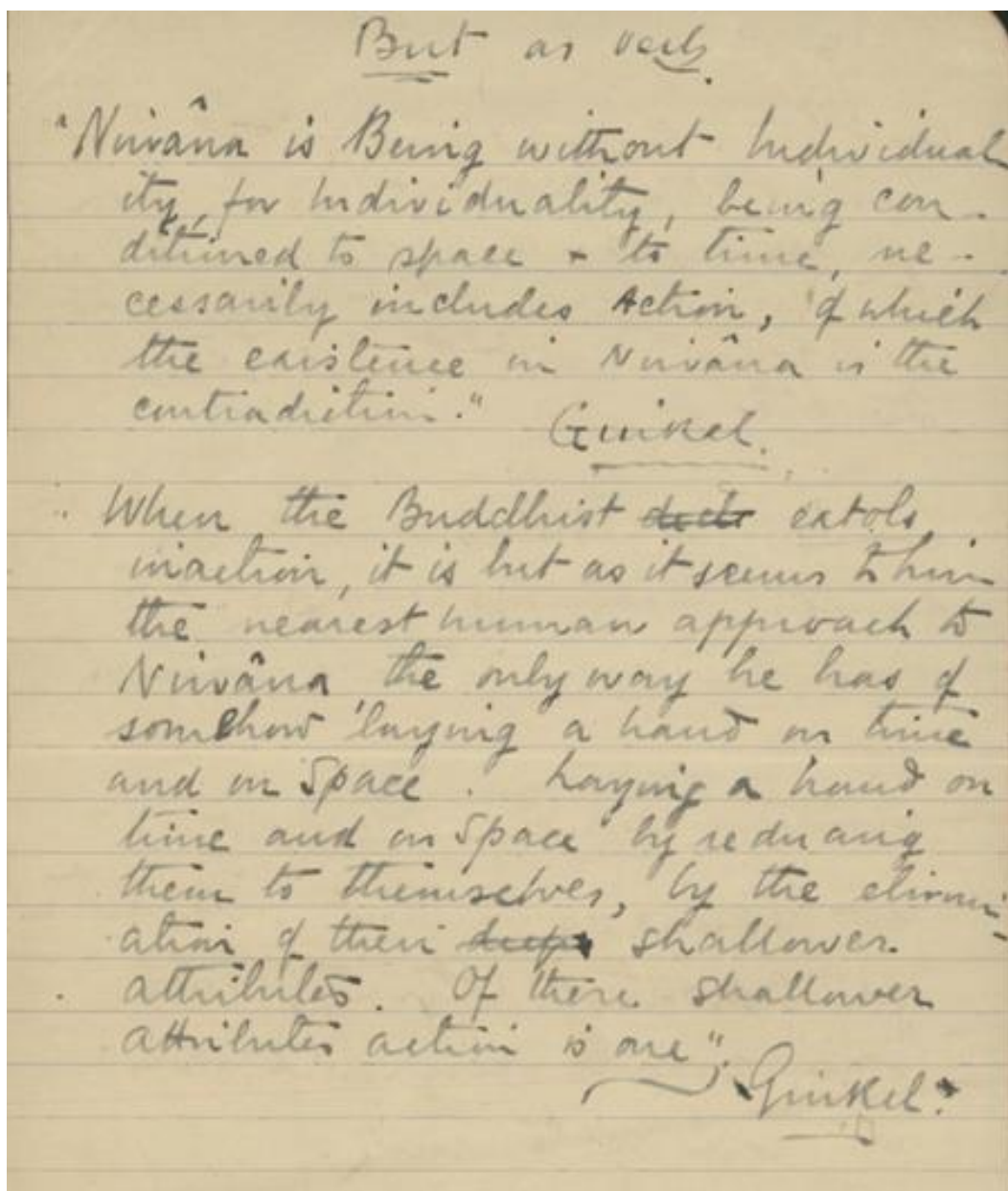
Nirvana in Buddhism by Ginkel

"Nirvâna is Being without Individuality, for Individuality, being conditioned to space and to time, necessarily includes Action; of which the existence in Nirvâna is the contradiction".

Ginkel

"When the Buddhist extols inaction, it is but as it seems to him the nearest human approach to Nirvâna, the only way he has of somehow laying a hand on Time and in Space. Laying a hand on Time and in Space by reducing them to themselves, by the elimination of their shallower attributes. Of their shallower attributes action is one".

Ginkel (MCJ transcription of MS. BNP/E3 25-64^v)

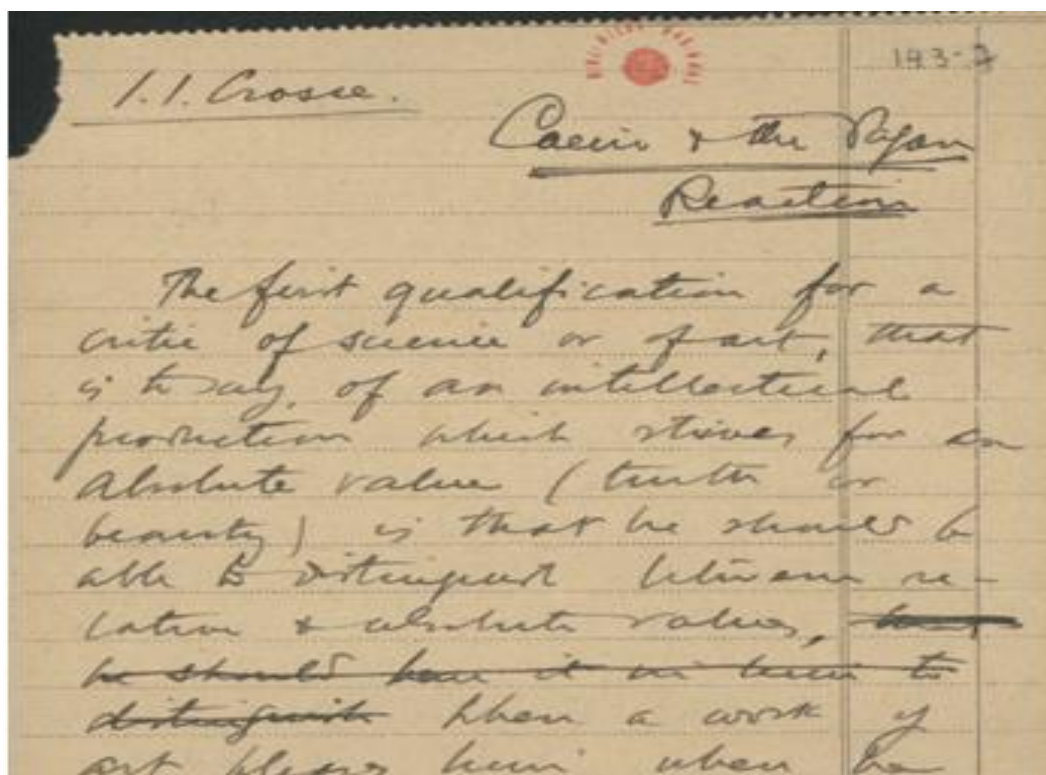


(Fig. 96: MS. from "Nirvana in Buddhism" BNP/E3 25-64^v)

“Caeiro and the Pagan Reaction” an article by I. I. Crosse

The article “Caeiro and the Pagan Reaction”⁷⁹, signed by I. I. Crosse (one of the Crosse brothers), was found undated and unfinished; however, it can be situated as having been written prior to 1916. The article is intended for the general public but, more specifically, it seems to be addressed to critics of science and art (a common addressee in Pessoa’s essays and articles), relating to how a critic should value an intellectual production by distinguishing between relative and absolute values.

The first qualification for the critic of science or of art, that is to say, of an intellectual production which strives for an absolute value (truth or beauty) is that he should be able to distinguish between relative and absolute values. When a work of art pleases him, when he feels it is beautiful, his first intellectual movement, after that movement of sensibility, should be to ask himself: Do I find this beautiful as a man, or as a man of my time, or as a man of my country? Does it appeal, really, to the man in me, or to the modern man in me, or the English, or French or Italian I am? (in *Pessoa por Conhecer* Vol.II 235)



(Fig. 97: Extract from “Caeiro and the Pagan Reaction” BNP/E3 143-7)

⁷⁹The text can be found in *Pessoa por Conhecer* Vol. II edited by Teresa Rita Lopes, 235.

The author of the article, who is a critic himself, follows the principles of self-analysis he has enumerated and which he suggests all critics should follow. As a critic who follows these principles to correctly value an intellectual production, the author of the article concludes that, when first reading the works of Alberto Caeiro, he felt enthusiasm:

If this principle of self-criticism before criticism of others, of analysis of impressions before analysis of results of impressions, were more commonly put into practice, we would have been spared many follies.

I have ever held it necessary to take this mental attitude. So when I first read Alberto Caeiro, I felt the enthusiasm of (...)

Here at last—said I to myself—is a work that appeals to me not as a man of to-day (no work could be further removed from every known current of contemporary art), not as an Englishman (no work could be less English), but indeed as a man of mankind. (in *Pessoa por Conhecer* Vol.II 235)

The author goes on praising Alberto Caeiro's work. It is interesting to see how Pessoa used his English heteronyms to write articles about his Portuguese heteronyms in English language (see article on Álvaro de Campos). The elaboration of this kind of articles or essays could have been intended, perhaps, for publicity of his Portuguese works abroad (in case the time would come when this would prove to be necessary) or, possibly, it could have been simply intended to give continuity to his literary game of drama in people, by combining the English literary universe with the Portuguese literary universe and, thus, creating a synchronized coexistence between both literary worlds and their literary characters.

The more I analysed my feeling, the more I came to accept this conclusion of mine is true.

I am not so bold of my real opinion of Caeiro's work, as to tell the reader frankly how much I think of him.

The great discovery of Caeiro – the mysticism of objectivity. As mystics see meaning in all things, Caeiro sees lack of meaning in all things, in his own words.

See it and I love myself, because to be a thing is to mean nothing. (op. cit.)

Article about Álvaro de Campos by I. I. Crosse

The second untitled article signed by I. I. Crosse was probably written in the same period as “Caeiro and the Pagan Reaction”, and it is also undated and found unfinished. Once again, the author praises the works of one of Pessoa’s Portuguese heteronyms. In this occasion, the protagonist is Álvaro de Campo, who the author affirms is the best poet of all time: “Álvaro de Campos is one of the very greatest rhythmists that there has ever been”. The author of the essay even asserts that Campos is more violent than his mate Walt Whitman, causing the already mentioned effect of intertextuality in which the real and the imaginary are treated at the same level of consciousness.

He is the most violent of all writers. His mate Whitman is mild and calm compared to him. Yet the more turbulent of the 2 poets is the most self-controlled. He is so violent that enough of the energy of his violence remains [to him] for him to use it in disciplining his violence. (in *Pessoa por Conhecer* Vol. II 236)

This text embraces an almost perfect characterization of the poet Álvaro de Campos, and when reading I. I. Crosse’s words on Campos, one almost feels as if the text could have been written by Campos himself, for the effusion and overpowering way in which language is used in this texts, exemplifies Campos’ personality and works, more than the words of a literary critic:

His volcanic emotion, his violence of sensation, his formidable shifting from violence to tenderness, from passion for great and loud things to a love of humble and quiet ones, his [...] transitions, his sudden silences, sudden pauses... his change from unstable to equable states of mind – none has ever approached him in the [...] of this hystericism of our age.
(...)

His feverous contempt of small things, of small people, of all our age, because it is composed of small things and of small people [...]

The quasi-futuristic who loves the great classical poets because they were great and despises the literary men of his time because they are all small.

His art of conveying sensations by a single statement: [...]

His terrible self-analysis [...]. (in *Pessoa por Conhecer* Vol. II 236)

I. I. Crosse

Alvaro de Campos is one of the very
^{best of all} poets ~~who~~ that there has
 ever been.

He is the most ~~infect~~ of all writers.
 His ~~mental~~ ^{mental} ~~structure~~ is ~~more~~ ^{more} ~~and~~ ^{and} ~~color~~
 compared to him. Yet the ~~more~~ ^{more} ~~test~~
 of the 2 poets is the most ^{well} ~~contrasted~~. He
 is working the ~~work~~ ^{work} of the energy of his
 entire remains [for him] for him to
 use it in ~~displaying~~ ^{displaying} his ~~virtues~~.

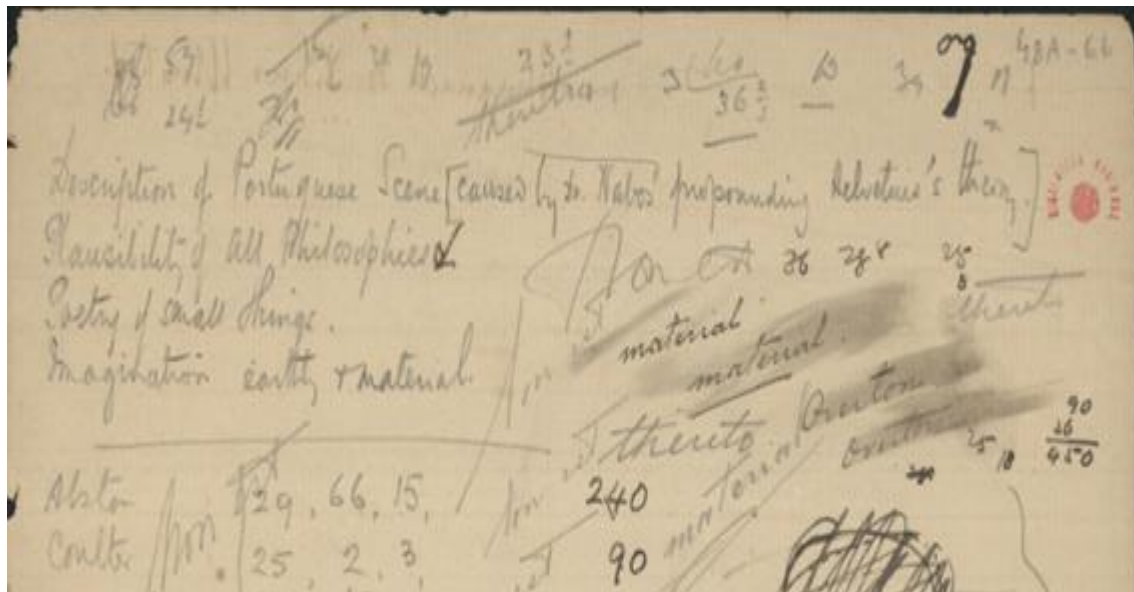
Every ~~writer~~ ^{writer} ~~paraphrase~~ of him is
 a finished work of art. He makes
 definite, perfectly ~~unmistakable~~ ^{unmistakable} ~~stamps~~ of
 the ~~modern~~ ^{modern} ~~writer~~.

The ~~writer~~ ^{writer} ~~of the~~ ^{of the} ~~modern~~ ^{modern} ~~writer~~ ^{writer} is ~~not~~ ^{not}
 wise. Yet it is ~~not~~ ^{not} ~~impossible~~ ^{impossible} ~~in~~
 art, + ~~it~~ ^{it} ~~writer~~ ^{writer} ~~is~~ ^{is} ~~wise~~.

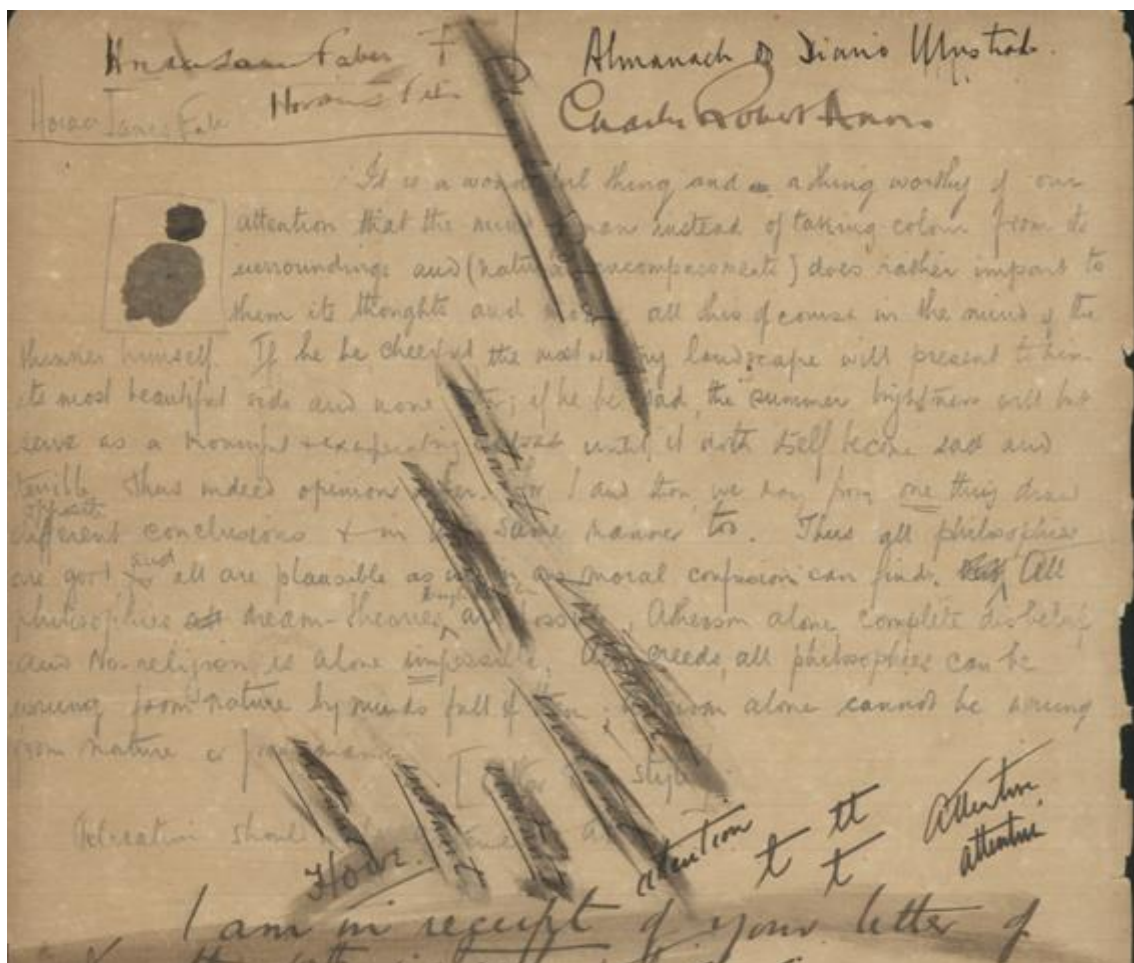


(Fig. 98: Extract from "Article about Álvaro de Campos" by I. I. Crosse BNP/E3 14A-66)

“Plausibilities of all Philosophies” by Charles Robert Anon and Horace James Faber



(Fig. 99: Extract from MS. BNP/E3 48A-66 where the title of the essay is given)



(Fig. 100: Extract from MS. BNP/E3 48A-66^v where the beginning of the essay is written)

It is a wonderful thing and a thing worthy of our attention that the mind of men instead of taking colour from its surroundings and (natural encompassments) does rather impart to them its thoughts and [...] all this of course in the mind of the thinker himself.

If he be cheerful the most [...] landscape will present to him its most beautiful side and none other; if he be sad, the summer brightness will but serve as a mournful and exasperating [contrast] until it doth itself become sad and terrible. Thus indeed opinions differ. For I and they, we may from one thing draw opposite conclusions and in the same manner too. Thus all philosophies are good, and all are plausible as [...] our moral confusion can find. All philosophies dream-theories, though they are possible, Atheism alone, complete disbelief and no-religion is alone impossible. All creeds, all philosophies can be wrung from nature by minds full of them; Atheism alone cannot be wrung from nature or from men. (MCJ transcription of MS. BNP/E3 48A-66^v)

Portrait of Pessoa by Frederick Wyatt

This text, which seems to give a written portrait of Pessoa himself, was written by one of his English heteronyms, Frederick Wyatt, and is found undated, though it was probably written between 1913 and 1915. The text provides the reader with interesting insight on Pessoa and his, by this time, more serious heteronymic scheme, as we find the author coexisting at the same level of reality with his fictional characters, reminiscent of his coexistence with Caeiro, Reis and Campos, and also reminiscent of the coexistence of both English and Portuguese contexts, as Wyatt (English heteronym) has conversations with Pessoa's Portuguese neighbours. As previously stated, Pessoa did not give extensive biographical information for his youth English literary characters, as his drama in people was not entirely engineered, thus the present text proves indeed revealing, since although we have little information regarding Frederick Wyatt's biography, we here understand that the heteronym is placed in coexistence with Pessoa himself, proving also to be bilingual.

They would very possible have been perplexed to explain what the *coitadinho* (so untranslatably Portuguese!) meant there. But they all felt, in their characteristic warm-heartedness, that there was some inexplicable

thing to be pitied about him. Now that I remember this, I cannot omit a still cuter expression that a neighbouring barber once used and which was reported to him and to me and stung him greatly: It is a pity he is not mad; it would have been better like that. (in *Pessoa por Conhecer* vol. II 240)

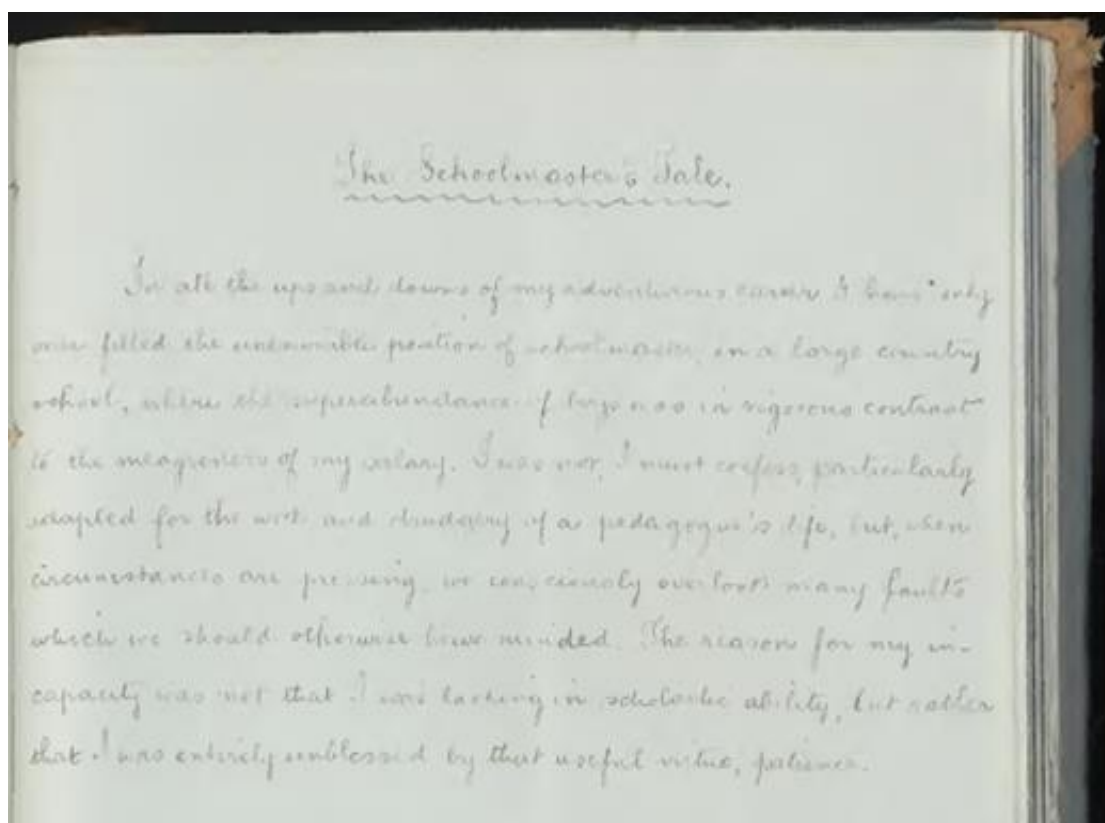
Pessoa here uses Wyatt to portrait the image he has of himself, a rather cheerless image: “Of dreamers no one was greater dreamer than he. He was eternally incompetent to take stock of reality. His attitude before things was always a false and uneasy one, always oscillating from one extreme point of view or manner of action to the other extreme” (in Lopes, *Pessoa por Conhecer* vol. II 240). More cheerless even seems to be the image Pessoa thinks others have of him “My great and sincere friendship for him cannot hinder me from being still rather amused on recalling the way several Portuguese poor people – the washerwoman for instance – used, with curious and evidently spontaneous community of expression to refer to him when speaking to me: *O seu amigo coitadinho!* (Your friend, poor gentleman!)” (op. cit.). As Lopes explains, in this text Pessoa continues to portray himself, both through the image the mirror reveals to him and through the image which he finds of himself in the eyes of others:

Depois de, mais uma vez, se autodiagnosticar como «incompetente» para a realidade, o narrador descreve o sofrimento desse ser para que não encontrou melhor caracterização que a expressão portuguesa: «coitadinho!». Dir-se-ia que, através da pena de Frederick Wyatt, continua a fixar não só a imagem que o espelho quotidiano lhe reenvia mas também essa outra, não mais animadora, em que se vê reflectido no olhar dos outros: o «coitadinho!», não suficientemente doido para ir para o manicómio mas incapaz de viver como e com os outros, que até inspirava piedade ao barbeiro que dele dizia «mais lhe valia ser doido». (Lopes, *Pessoa por Conhecer* vol. I. 132)

3.3. SHORT STORIES AND PLAYS

The School Master's Tale (ca. 1903-1904) by David Merrick

This tale signed by David Merrick was drafted on one of Pessoa's school notebooks (notebook 153). Only the opening paragraph of the story was written.



(Fig. 101: Extract from MS. on notebook 153)

In all the ups and downs of my adventurous career I have only once filled the unenviable position of schoolmaster, in a large country school, where the superabundance of boys was in vigorous contrast to the meagreness of my salary. I was not, I must confess, particularly adapted for the work and drudgery of a pedagogue's life, but, when circumstances are pressing, we consciously overlook many faults which we should otherwise have minded. The reason for my incapacity was not that I was lacking in scholastic ability, but rather that I was entirely unblessed by that useful virtue, patience. (in *Pessoa por Conhecer* Vol. II 175)

This short fragment belongs to the introductory paragraph of the story, which seems to relate to the life of a school teacher. Despite the short extension of the text, one can

notice the ironic tone it will convey, “where the superabundance of boys was in vigorous contrast to the meagreness of my salary”. Curiously, other stories written during Pessoa’s youth have schools as a central background. The main characters of these stories (teachers, headmasters...), are always described as being patient, kind and intellectually gifted, leading a peaceful life. Their serene existence is disturbed by an unexpected mysterious event, which they are then forced to solve. This narrative thematic is followed as well for example in the short story, “The Case of the Science Master”.

“Marino” (ca. 1903) a play by David Merrick

“Marino” was sketched by Pessoa in various pages of one of his school notebooks (notebook BNP/E3 153). As Teresa Rita Lopes explains, “«Marino» —de quem ficaram vários manuscritos de difícil leitura—é uma peça de inspiração shakespeariana que atesta a perfeita integração do jovem Pessoa na língua e na cultura inglesa” (*Pessoa por Conhecer* Vol. I, 96). As stated by Teresa Rita Lopes, most of the text is illegible and of hard reading, nevertheless this study has not been able to find any of the fragments of the play in notebook 153; some pages of the notebook have been cut out and perhaps those are the pages containing the fragments of the play, which Lopes referred to.

Will[iam] — What is your pleasure, sir?

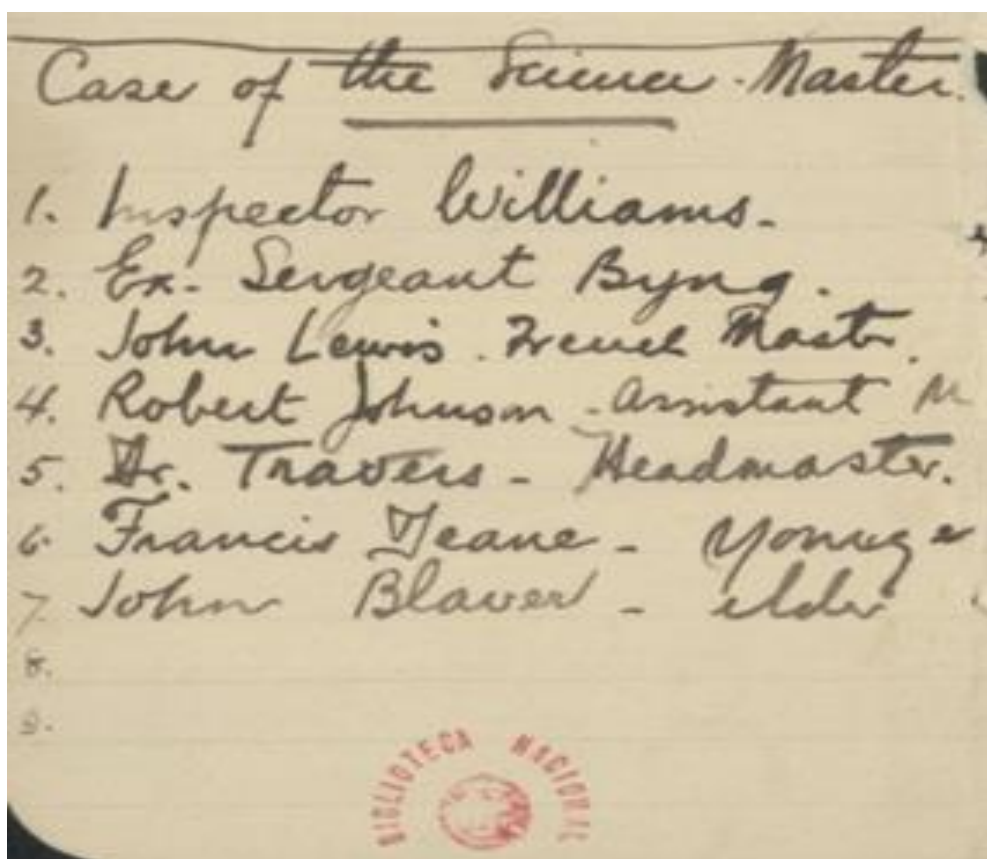
M[arino] — My pleasure, sir, is women.

Will[iam] — I mean, sir, what will you please?

M[arino] — At all reasons, friend, I would please myself, being indeed the man I know best and know best therefore how to please. (Aside) I lie for the joking, I lie, for, by Hell, I know myself ill enough, and outside all illness what pleases me best. (in *Pessoa por Conhecer* Vol. II, 178)

“The Case of the Science Master” by Horace James Faber

Pessoa left behind numerous (sometimes fragmented) chapters/parts for this detective story, signed by Horace James Faber and perhaps in co-authorship with Charles Robert Anon, as signatures belonging to both characters are found together on documents in the Archive, containing as well the title of the detective story or even drafted plans for its intended scenery⁸⁰.



(Fig. 102: Extract from MS. BNP/E3 27⁹-D²-26 where the characters of the story are listed)

“The Case of the Science Master” has still not been transcribed and edited in its totality. The different manuscripts that make up the detective story can be found inside folder (27⁹-D2) of the Archive, together with lists of the characters or even short fragments where characteristics of some of the characters are given (Fig. X - 27⁹-D²-26).

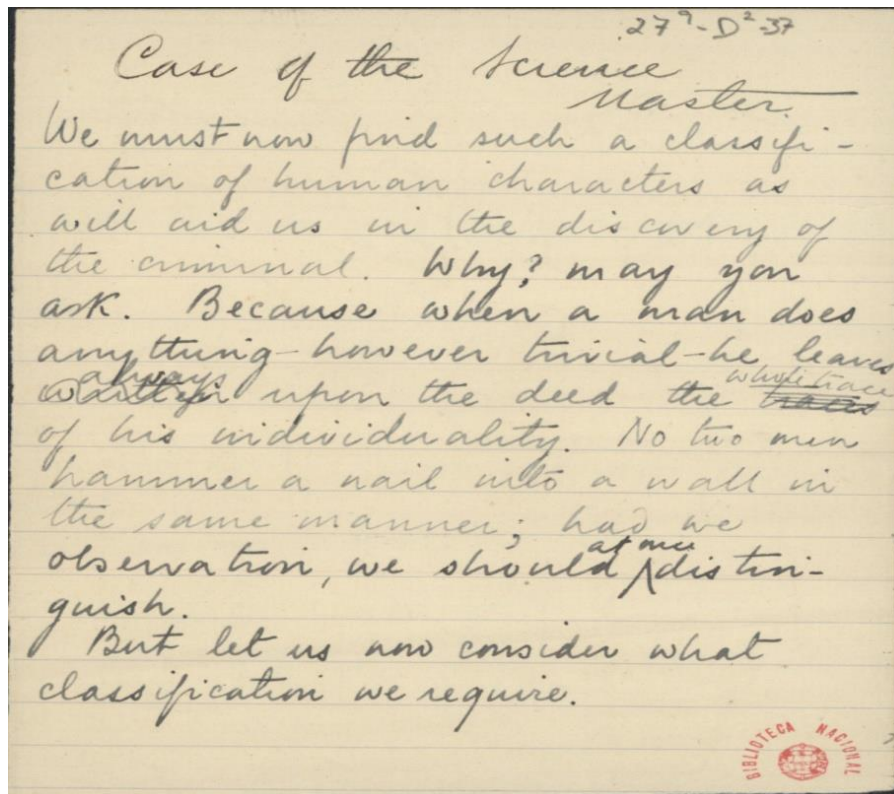
⁸⁰ See p. 195, Fig. 60

Case of the Science Master

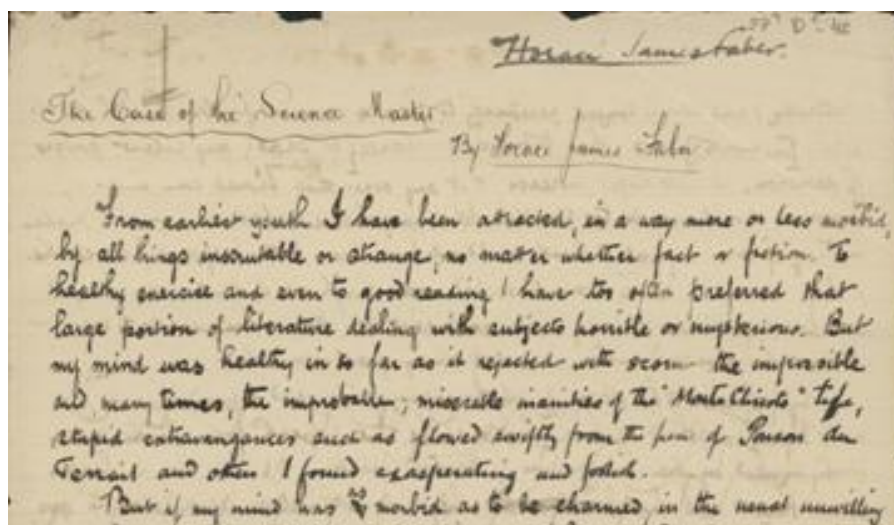
We must now find such a classification of human characters as will aid us in the discovery of the criminal. Why? May you ask. Because when a man does anything — however trivial — he leaves always upon the deed the [...]trace of his individuality. No two men hammer a nail into a wall in the same manner; had we observation, we should at once distinguish.

But let us now consider what classification we require.

(MCJ transcription of MS. 27⁹-D²-37)

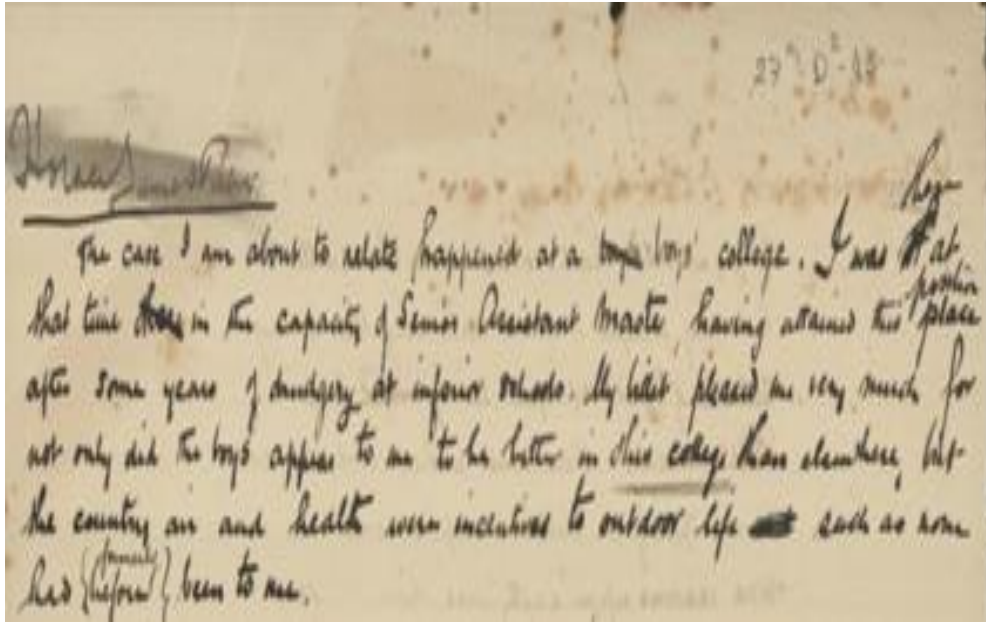


(Fig. 103: MS. "The Case of the Science Master" BNP/E3 27⁹-D²-37)



(Fig. 104: MS. "The Case of the Science Master" BNP/E3 27⁹-D²-42)

From earliest youth I have been attracted, in a way more or less morbid, by all things inscrutable or strange, no matter whether fact or fiction. To healthy exercise and even to good reading I have too often preferred that large portion of literature dealing with subjects horrible or mysterious. But my mind was healthy in so far as it rejected with scorn the impossible and many times improbable; miserable insanities of the “Monte Cristo” type.... (MCJ transcription of the opening lines of MS. 27⁹-D²-42).



(Fig. 105: Extract from MS. BNP/E3 279-D2-43)

The case I am about to relate happened at a boy's college. I was there that time in capacity of Senior Assistant Master, having attained this position after some years of [...] at inferior schools. My [...] pleased me very much for not only did the boys appear to me to be better in this college than elsewhere, but the country air and health were incentives to outdoor life such as none had formerly been to me.

...

It all happened on a day in June, in early June, I may tell you. A cricket match had begun early but I had been unable to attend it. (MCJ transcription of the opening and closing lines of MS. 27⁹-D²-43).

A Story about Dr. William Jones (ca. 1905-1906)

As it was previously stated, Professor Jones, also thought to be the same character as Dr. Jones or Dr. William Jones⁸¹, was one of the signed authors of *Essay on Poetry*. An unfinished and unsigned short story found in the Archive has Dr. William Jones as the protagonist. The opening paragraphs of the story are notes on the character and profession of Dr. William Jones. The drafts can be found on manuscript (27²¹-J⁴-1 to 2), followed by the opening fragments of the story itself (27²¹-J⁴-3). Taking into account the fragments of the story which are available, one could conclude this is not a detective story, but a comedy, as some pieces express the protagonist's characteristic's and the way he handles his profession as a doctor in a very ironical manner.

Doctor William Jones was a man who illustrated very conclusively the relativity of human knowledge. In appearance he committed himself to no stature, but when with a shorter man he looked tall, and looked short in the contrary ease. He might be of what is called middle size, if this designation were not uncertain, inasmuch as it varies with individual opinions. To make matters clear, Dr. Jones was five feet seven inches in height; and from this fact the reader can extract the denomination he desires. He had a kindly, pompous manner and was thought a very good doctor, inasmuch as he never frightened the patient, a fact owing to the extremely vague way in which he gave opinions. It might be tact that caused this, but there is no denying that ignorance looks the same way. A very pleasant trait in the character of Dr. Jones which indeed he shared with some gentlemen of his profession of settling his doubts by the assertion of (...)

When he was doubtful as to the disease from which his patient suffered, he always said it was nervousness. It is a method very common to gentlemen of his profession; it is the disease that varies, not the method.

On this occasion he entered the room:

-Well what have we here?

-Pain in the foot sir...

-“Oh, nervousness”

-“Begging your pardon, sir, but it aint nervousness but a pain as she has a [...] which has fell upon her foot”

-“Quite so, quite so”, said the doctor hastily, “but mind you” cried he severely, “if the [...] had not dropped, it would have been nervousness and nothing else but nervousness”. (MCJ transcription of MS. BNP/E3 27²¹-J⁴-1 to 2)

⁸¹ See p. 176

3.4. TRANSCRIPTIONS: SEVERAL UNSIGNED, UNDATED AND UNPUBLISHED VERSES AND LOOSE REMARKS IN ENGLISH

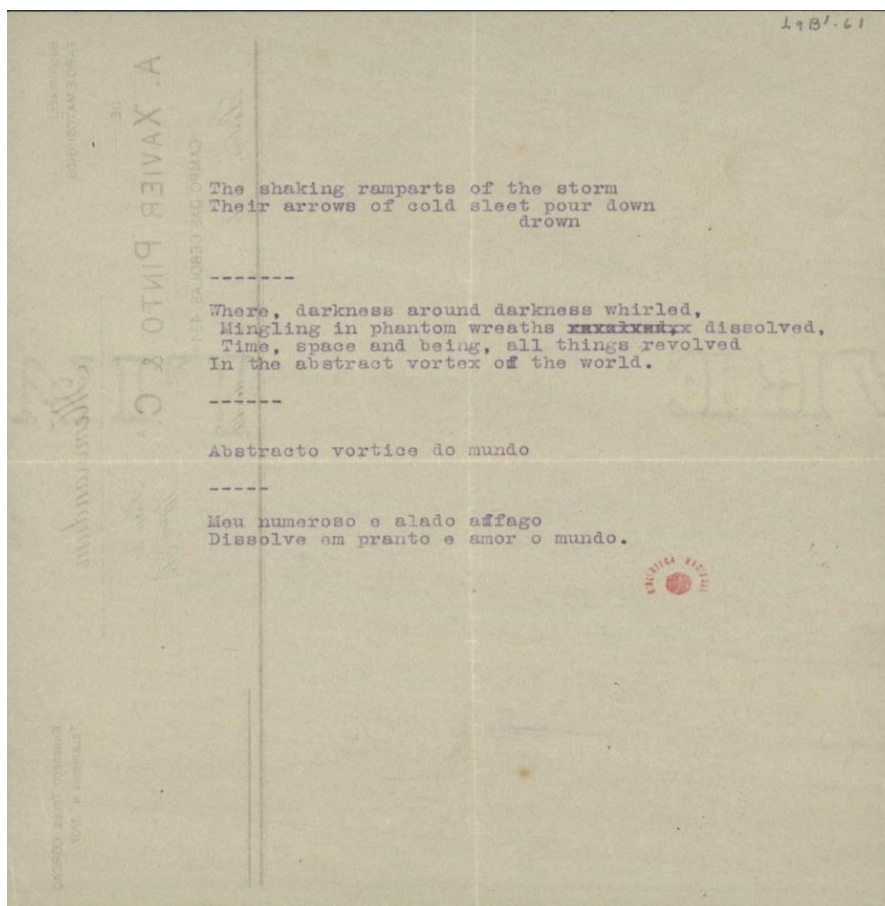
“The shaking ramparts of the storm...”

The shaking ramparts of the storm
Their arrows of cold sleet pour down
down

Where, darkness around darkness whirled.
Mingling in phantom wreaths dissolved,
Time, space and being, all things revolved
In the abstract vortex of the world.

Abstracto vortice do mundo

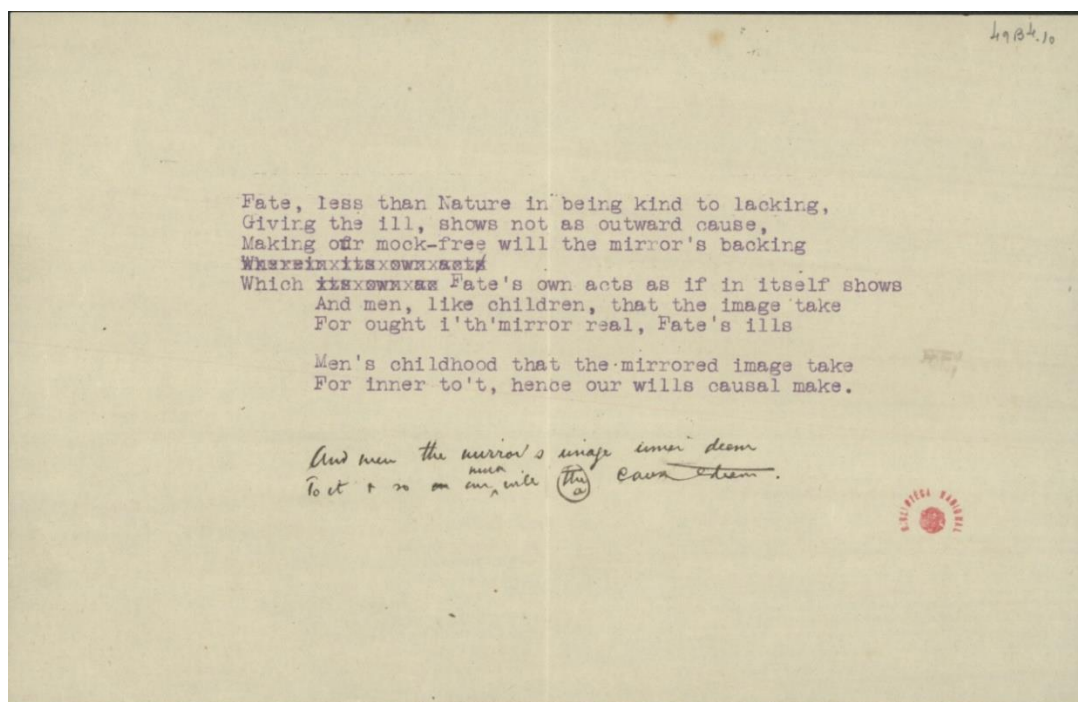
Meu numeroso e alado affago
Dissolve em pranto e amor o mundo.



(Fig. 106: “The shaking ramparts of the storm...” BNP/E3 49B¹-61)

“Fate, less than Nature...”

Fate, less than Nature in being kind to laching,
 Giving the ill, shows not as outward cause.
 Making our mock-free will the mirror's backing
 Which Fate's own acts as if in itself shows
 And men, like children, that the image take
 For ought I'th' mirror real, Fate's ills.
 Man's childhood that the mirrored image take
 For inner to't, hence our wills casual make.

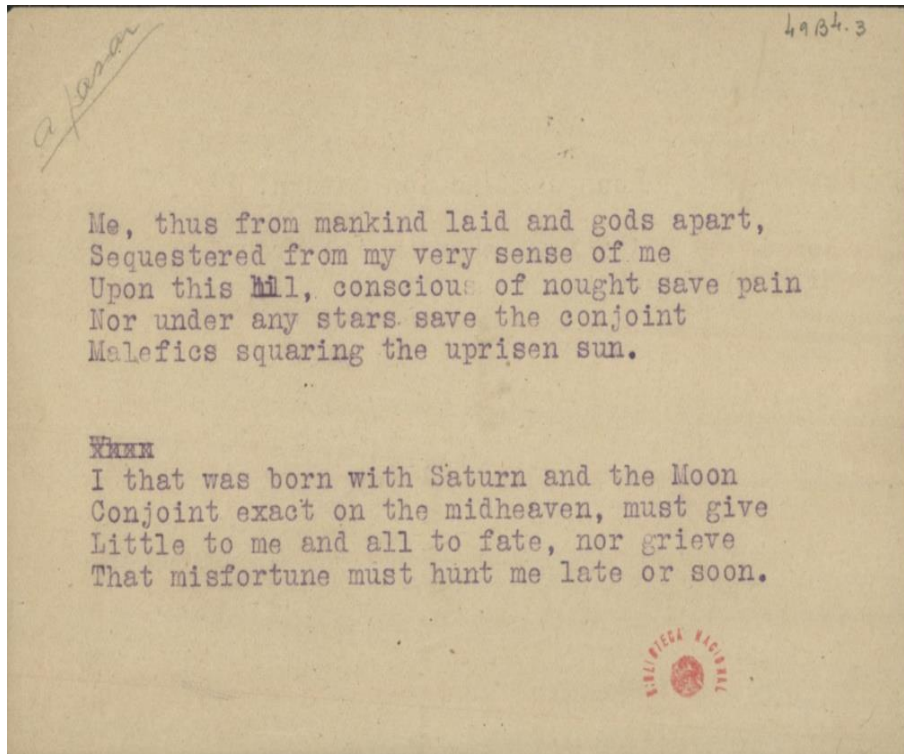


(Fig. 107: “Fate, less than Nature...” BNP/E3 49B⁴-10)

“Me, thus from mankind laid...”

Me, thus from mankind laid and gods apart,
 Sequestered from my very sense of me
 Upon this hill, conscious of nought save pain
 Nor under any stars save the conjoint
 Malefics squaring the uprisen sun.

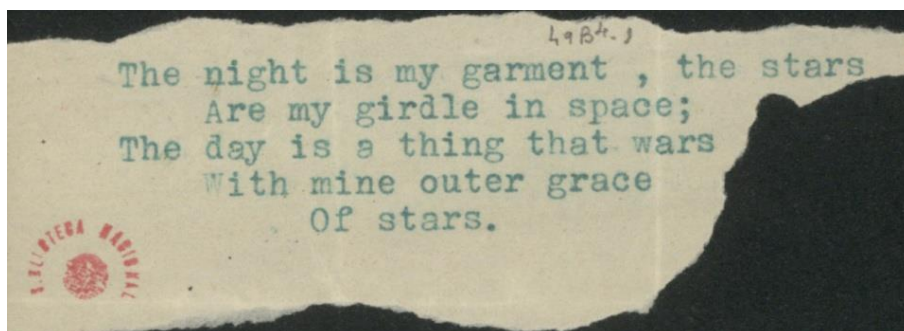
I that was born with Saturn and the Moon
 Conjoint exact on the midheaven, must give
 Little to me and all to fate, nor grieve
 That misfortune must hunt me late or soon.



(Fig. 108: "Me, thus from mankind laid..." BNP/E3 49B⁴-3)

"The night is my garment..."

The night is my garment, the stars
 Are my girdle in space;
 The day is a thing that wars
 With mine outer grace
 Of stars.



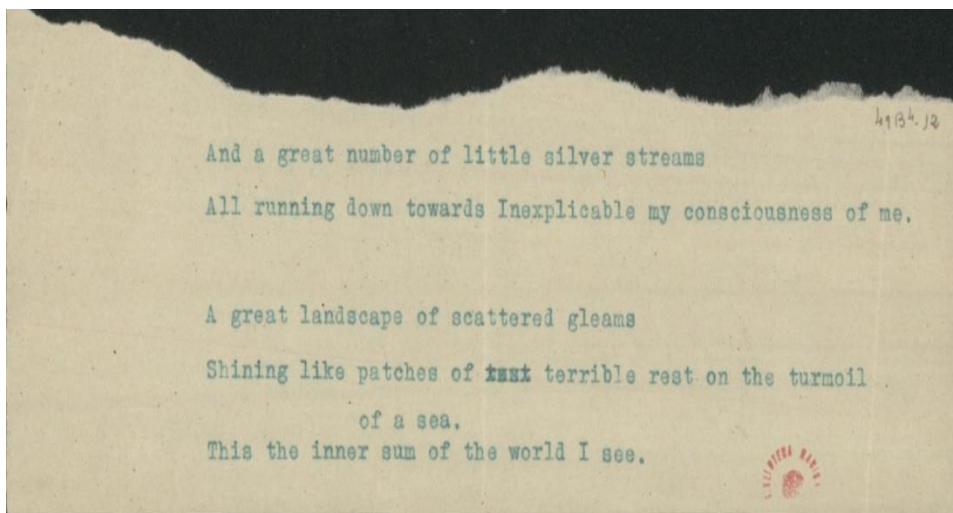
(Fig. 109: "The night is my garment..." BNP/E3 49B⁴-1)

“And a great number of little silver streams...”

And a great number of little silver streams
All running down towards Inexplicable my consciousness of me.

A great landscape of scattered gleams
Shining life patches of terrible rest on the turmoil
Of a sea.

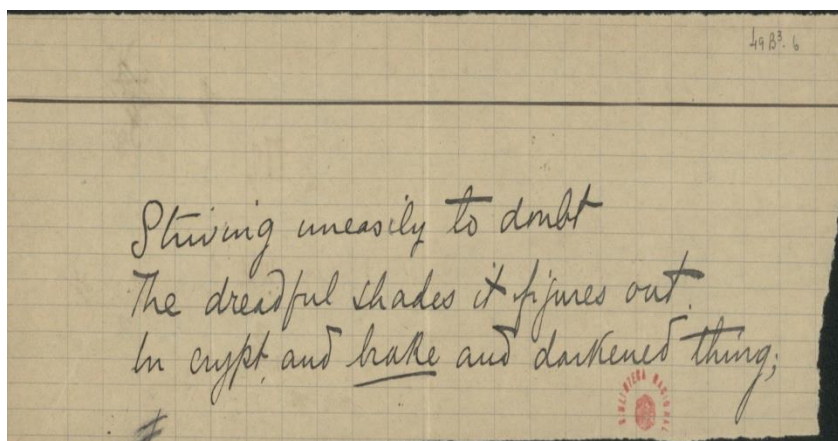
This the inner sum of the world I see.



(Fig. 110: “And a great number of little silver streams...” BNP/E3 49B⁴-12)

“Striving uneasily to doubt...”

Striving uneasily to doubt
The dreadful shades it figures out.
In crypt and brake and darkened things;

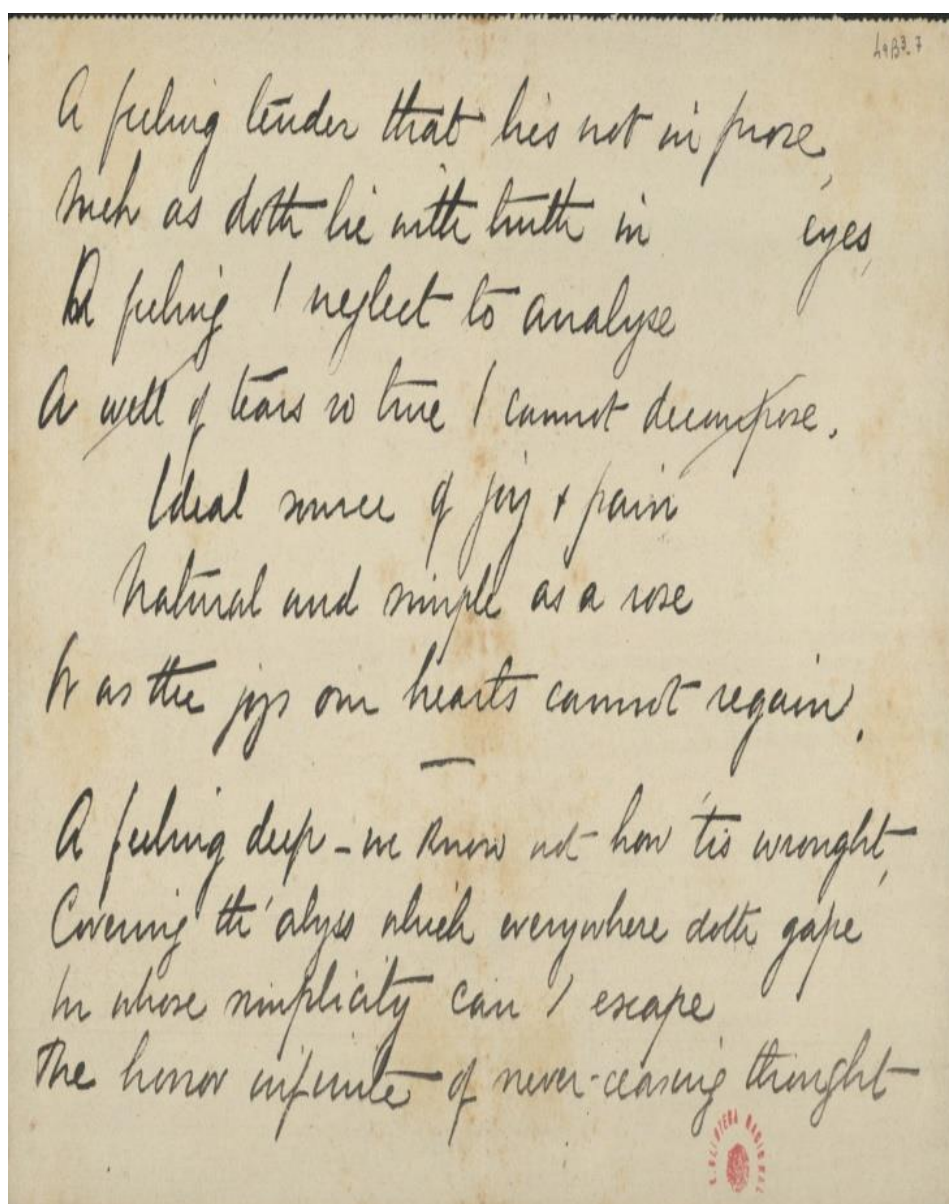


(Fig. 111: “Striving uneasily to doubt...” BNP/E3 49B³-6)

“A feeling tender...”

A feeling tender that lies not in prose,
Much as doth lie with truth in (...) eyes,
Oh feeling I reflect to analyse
A well of feelings so true I cannot decompose,
 Ideal science of joy and pain
 Natural and simple as a rose
[...] as the joys our hearts cannot regain.

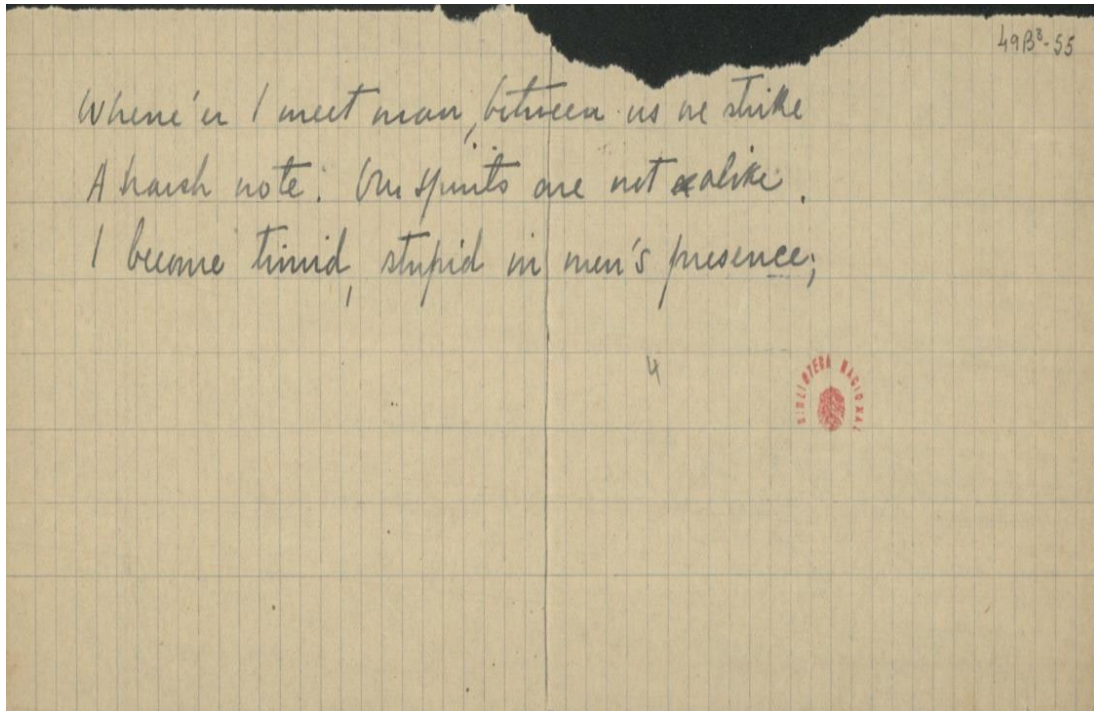
A feeling deep-we know not how this wrought,
Covering th' abyss which everywhere doth gape
In whose simplicity can I escape
The horror infinite of never-ceasing thought.



(Fig. 112: “A feeling tender...” BNP/E3 49B³-7)

“Whene’er I meet...”

Whene’er I meet man, between us we strike
A harsh note: Our spirits are not alike
I become timid, stupid in men’s presence;



(Fig. 113: “Whene’er I meet...” BNP/E3 49B³-55)

PART IV

**“AS TO THE SONGS HE SANG, THEY WERE FUEL IN
WINTER WEATHER”: CHARLES ROBERT ANON AND
ALEXANDER SEARCH, PESSOA’S YOUTH COMPANIONS
(1903-1910)**

*To his own father that child fair doth seem
Which unbribed eyes may but indifferent deem;
Therefore this book, my child's first son to be dear,
Do thou inspect with careful search austere.
If good, I better promise to indict;
If bad, I will not think thou sayest right.
'Tis not my pride, but human nature, friend,
Owning no wrong doth covertly amend.*
TO THE CRITIC
Alexander Search
June, 1904

It was around 1903 with the creation of David Merrick (Pessoa's first English literary character) that due to a more constant and fluid literary production in English language, Pessoa started his English drama in people, "el proceso de disociación iniciado en la infancia, y después durante sus vacaciones en Lisboa y Azores, se afianza y se complica. Entre 1903 y 1904 aparecen nuevas «personalidades literarias», mejor definidas que las anteriores" (Bréchon 1999: 76). As was previously concluded, although the numerous English pre-heteronyms of Pessoa's youth were created to carry out the author's various literary projects in English language, a great part of their literary production is found not concluded, fragmented or was never actually initiated, "el activo de estos escritores, a decir verdad, se nutre más de proyectos que de obras, y ese será, hasta el final, uno de los rasgos más característicos del temperamento de Pessoa y quizás su mayor debilidad (...)" (Bréchon 1999: 76).

Nevertheless, it is from 1903, that one can already considered fifteen year old Fernando Pessoa a writer, and a very serious and determined writer for that matter. Pessoa's pre-heteronymic creation sets the bases of his later heteronymic theory and proves that he was, from a very young age, already inclined towards literary depersonalization and creation of literary characters with whose help he planned to embrace "a whole literature" (*toda uma literatura*), "Pero, en definitiva, de algunos de estos precursores juveniles de los futuros heterónimos quedan en cualquier caso suficientes huellas como para tener una idea precisa de las promesas que no llegaron a cumplir" (Bréchon 1999: 76). The pre-heteronymic scheme, unconsciously or not, begins during the Portuguese poet's youth with the coming together of English literary characters and texts, later giving way to a more conscious and intentional *drama em gente* whose protagonists are mainly Portuguese. As Irene Ramalho Santos sustains, the English poems are an example of Pessoa's auto-interruptive imagination that would later culminate with the heteronyms by repeating, perhaps in the different way, his tendency of creating others:

Em meu entender, os poemas ingleses são um exemplo mias da imaginação auto-interruptiva de Pessoa, magistralmente significada nos heterónimos.
(...)
Assim, ao escrever os poemas ingleses ostensivamente para evitar a fractura, Pessoa não faz mais do que repetir de modo diferente o gosto paradoxal de se inventar, interrompendo-se, a fim de «outrar» em vários eus diferentes aquilo era sempre afinal o seu uno ser-eu-poético. (Santos 2007:15)

If there is an evolution in Pessoa's artistic production, it may not lay on the stylistic or thematic evolution of the texts themselves, but it lies indeed in the coming together of the heteronyms as a concept and an artistic aesthetic. Perhaps what had started as a childhood 'game' of creating fictional friends who wrote essays, poetry, participated as collaborators in journals or answered riddles for newspapers, triggered inside Pessoa's imaginary literary universe the formation of the heteronymic

conception, which step by step he came to master in his adulthood: “A ideia de heterónimo existe em Pessoa antes de ter fixado a palavra «heterónimo» (...) Corresponde à ideia de transpersonalização, desdobramento ou outramento. No tempo de *Orpheu* ainda usa «pseudónimo» para designar a mesma ideia (...)” (*Teoria da Heteronímia* 2012: 19). Hence, Pessoa becomes through the process of “outrar-se” an emblem of Modernist Literature, questioning Individualism and reassessing or better enhancing Walt Whitman’s “I am large I contain multitudes”. As Maria da Encarnação Monteiro points out when analysing the possible influences Walt Whitman caused on Pessoa’s Portuguese heteronyms: “Era também o cosmos, o pequeno mundo que incluía em si universos, todas as raças e épocas, todos os continentes e habitantes, e por isso servia de modelo às doutrinas do Ultimatum, ao exclamar: «Do I contradict myself? / Very well then I contradict myself, / (I am large, I contain multitudes)»” (Monteiro 1956: 43). On a further note, in a letter to Adolfo Casais Monteiro (20 January 1935), Pessoa insists upon the fact that there is little evolution in his poetry. Pessoa explains that he is a dramatist and that he does not actually evolve, but travels from one personality to another:

É extraordinariamente bem feita a sua observação sobre a ausência em mim do que possa ligeiramente chamar-se uma evolução qualquer. Há poemas meus, escritos aos vinte anos, que são iguais em valia — tanto quanto posso apreciar — aos que escrevo hoje. Não escrevo melhor do que então, salvo quanto ao conhecimento da língua portuguesa — caso cultural e não poético. Escrevo diferentemente. Talvez a solução do caso esteja no seguinte.

O que eu sou essencialmente — por trás das máscaras involuntárias do poeta, do raciocinador e do que mais haja — é dramaturgo. O fenómeno da minha despersonalização instintiva, a que aludi em minha carta anterior, para explicação da existência dos heterónimos, conduz naturalmente a essa definição. Sendo assim, não evoluo, VIAJO. (...) Vou mudando de personalidade, vou (aqui é que pode haver evolução) enriquecendo-me na capacidade de criar personalidades novas, novos tipos de fingir que compreendo o mundo, ou, antes, de fingir que se pode compreendê-lo. (Pessoa, in *Teoria da Heteronímia* 2012: 283)

Undeniably, Pessoa travels. Nevertheless, as has been exemplified, Pessoa does not only travel from personality to personality, but also from language to language. The voyage Pessoa initiated during his adolescence, with English literary characters and English written texts, seems to have concluded with the creation of Alexander Search. After Search's disappearance (death) around 1910, Pessoa does not completely abandon his literary projects in English language, but from that moment onward Pessoa will sign his English poems under his own name. Pessoa will keep creating bilingual writers or bilingual translators, but Alexander Search will be his last 'completely' English fictional poet. Alexander Search's epitaph dates from 4-7-1908 a few years before his disappearance from Pessoa's imaginary universe:

EPITAPH

ALEXANDER SEARCH

Here lies a poet who was mad and young
The two things may go together
As to the songs he sang
They were fuel in winter weather.

Charles Robert Anon and Alexander Search are not only the authors of young Fernando Pessoa's more serious poetic experimentations in English language, but they are also responsible for signing most of the poems written during the author's adolescence and youth and as Zenith suggests "far more prolific and psychologically complex, Charles Robert Anon and Alexander Search may be considered the first veritable heteronyms" (*Zenith Selected Prose*: 6). It could be argued that both literary characters take part in the beginning of the pre-heteronymic literary scheme created by the young Portuguese author, but they are both, especially Alexander Search, closer to being pre-heteronyms or even heteronyms than simply literary characters when compared to all the other English literary characters of Pessoa's youth. In 1990, Teresa

Rita Lopes already insists on the importance that Alexander Search has inside Pessoa's literary universe, calling our attention towards the misleading theory brought about by earlier pessoan critics like Do Prado Coelho and Georg Rudolf Lind in *Páginas Íntimas e de Auto-Interpretação* when they placed Search as being an English pseudonym of Pessoa: "pretendem os organizadores de *Páginas Íntimas e de Auto-Interpretação* (...) que Alexander Search, de que citam um único texto, é um «pseudónimo de F. Pessoa na fase inglesa de 1903-1908». Parece-me que, para o conhecimento de Search, importa constatar esta afirmação (Lopes 1990: 103). Lopes insists upon the fact that Alexander Search is not a pseudonym, but a character:

Primeiro, A. Search não é um «pseudónimo»: é uma personagem. Como tal aparece no plano de uma obra dramática dos primeiros tempos, «Ultimus Joculatorum». É a primeira personagem mencionada, aliás disfarçada atrás da máscara de um nome equivalente, Caesar Seek (...)

Repare-se que Fernando Pessoa (...) é outra das personagens desta peça (...)

A afirmação dos organizadores de *Páginas Íntimas* parece-me igualmente inexacta por limitar a produção de A. Search ao referido período 1903-1908. A. Search tenta escrever, em 7/3/1911, um poema em português (inédito), rimado, com refrão. E no plano para o suplemento ao número I da revista *Europa*, órgão do interseccionismo, assina, de colaboração com F. Pessoa e Mário de Sá-Carneiro, «poëms interseccionistes», em francês, e, associados a F. Pessoa, «Intersectionist poems», em inglês. (Lopes 1990: 103)

The importance of inserting these young British poets in Pessoa's overall literary dialogical chain is found in drawing a consistent outline of Fernando Pessoa's literary process and the evolution of what later became his most outstanding creation: the heteronyms. Taking into account that Chevalier de Pas was considered by Fernando Pessoa himself an heteronym in the letter to Casais Monteiro (13 January 1935), "Lembro, assim, o que me parece ter sido o meu primeiro heterónimo (...)", or a pre-heteronym, "(...) ou antes o meu primeiro conhecido inexistente (...)", and that Pessoa was only six years old when he created Chevalier de Pas, is it then not sensible to

categorize Charles Robert Anon and Alexander Search as heteronyms as well? Perhaps then, British heteronyms of Pessoa's youth? It is important to insist upon the fact that although both literary characters had not been thought-out in full detail by young Pessoa, as would later occur with the personalities of Alberto Caeiro, Ricardo Reis Álvaro de Campos or Bernardo Soares, their personalities and their poetic production are the most revealing in Pessoa's adolescent English drama in people.

Alexander Search seems to be in many aspects very close to Fernando Pessoa himself, and therefore, does not exactly express a completely different and consistent literary personality as perfectly sketched as the Portuguese heteronyms would later be, "A imagem no espelho de esse português à inglesa, deu, talvez, um inglês à portuguesa: Alexander nasceu em Lisboa, naturalmente, como o corpo de que é reflexo, e a ele permaneceu ligado até à sua morte – sempre, como ele «em busca» sabe-se lá de quê..." (Lopes 1990: 103). Considering it important to respect Fernando Pessoa's own distinction regarding the creation of his heteronyms, and turning once again to the letter written on the 13 January 1935 addressed to Adolfo Casais Monteiro, where Pessoa explains the genesis of his heteronyms, and where there is no mention whatsoever to the literary personalities of his youth, it is necessary to explain the main reasons why Alexander Search could be considered an heteronym, and not merely a pseudonym, always referring to him as literary character or heteronym. Agreeing with Zenith and Cabral Martins, the "Heteronymic-effect" was present in Pessoa ever since he began to write (Martins and Zenith *Teoria da Heteronímia* 2012) and therefore it is also present when creating his British literary characters. Consequently, and maintaining the ideas brought about in the previous chapters, Charles Robert Anon and Alexander Search should be treated as heteronyms. Both literary characters represent a more serious foundation of the process of literary depersonalization, previously initiated with the

creation of other English literary characters in a moment in which the heteronymic scheme had still not been fully conceptualized by the Portuguese poet, but was already latent in his artistic predisposition. Alexander Search could even be placed in the semi-heteronym category. The reason why it could be sustained that Alexander Search is closer to being a semi-heteronym than an heteronym —if one should be asked to place him under an exact nomenclature inside Pessoa’s ‘*Genesis dos Heterónimos*’—, is due to the fact that Search is not Pessoa’s personality and yet has great similarities to Pessoa himself, as we will proceed to analyse in this chapter. Therefore, Search could be considered as a “mutilation” of Pessoa’s own personality, similarly to the semi-heteronym Bernardo Soares, as Pessoa explains in the letter to Casais Monteiro:

O meu semi-heterónimo Bernardo Soares, que aliás em muitas coisas se parece com Álvaro de Campos, aparece sempre que estou cansado ou sonolento, de sorte que tenha um pouco suspensas as qualidades de raciocínio e de inibição; aquela prosa é um constante devaneio. *É um semi-heterónimo porque, não sendo a personalidade a minha, é, não diferente da minha, mas uma simples mutilação dela. Sou eu menos o raciocínio e a afectividade.* (Letter to Casais Monteiro, 13 January 1935. MCJ italics).

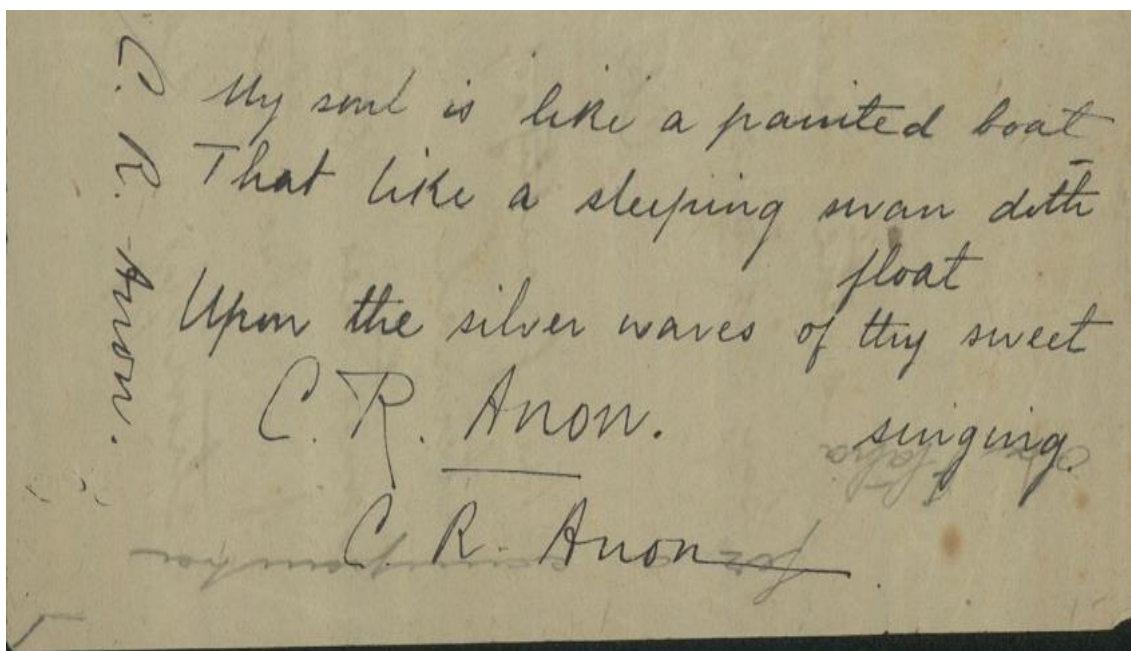
Interestingly, just like Pessoa’s semi-heteronym Bernardo Soares, Alexander Search also “em muitas coisas se parece com Álvaro de Campos”. As Luisa Freire extensively analyses in her study (2004)⁸²: “temos, pela voz de Campos, um testemunho interessante, em que esta ficção parece relembrar a anterior ficção – Search e a sua angustia, quando afirma, em 1930, o que o jovem poeta podia ter dito em 1907 “Devo tomar qualquer coisa ou suicidar-me? / Não: vou existir. Arre! Vou existir. / E-xis-tir...” (Freire 2004: 76).

⁸² For more information on the relationship or comparison between Search and Campos see: Freire, Luisa, *Fernando Pessoa Entre Vozes, entre Línguas (Da Poesia Inglesa à Poesia Portuguesa)*, Lisboa 2004.

Both Charles Robert Anon and Alexander Search are without any doubt Pessoa's most prolific English literary characters, as the literary projects they undertook (mostly poetry) were actually accomplished. These literary characters left behind a large corpus of writings which reveal Pessoa's concerns and literary bias during the years that go from 1903 to 1910, as Zenith points out: "Search and Anon incarnated the anxieties and existential concerns of a young intellectual entering adulthood" (*Selected Prose* 2001: 7), and as argued in *Teoria da Heteronímia* (2012): "Os dois alter-egos compartilharam com o jovem Pessoa a impaciência face às convenções, um grande interesse pela filosofia e uma atitude ferozmente crítica em relação à Igreja Católica (...)" (2012: 63). It is precisely through these literary characters and their written legacy that young Pessoa's personal and artistic concerns are revealed, and it is through Anon and Search that Pessoa steps into adulthood both psychologically and artistically. The strong and sometimes feigned nostalgia towards childhood, the fear of death, the inner-voyage towards self-knowledge and self-awareness, the sometimes tragic outcome of a platonic love, the fear towards madness, the repetitive doubts and contradictions of the modern artist and individual and the metaphysics towards the unknown, are some of the main concerns and themes which surround the poetry signed firstly by Anon and later extensively extended, re-examined and suffered by Alexander Search. As Freire argues, in his poems of youth, Pessoa already seems to have strongly known how to fulfil his dreams and concretize what he wanted to achieve through his works: "Georg Lind referiu, a propósito de um poema da sua juventude, «a força invulgar», com que o poeta sentiu «a sua vocação poética»; poderíamos também, com base nos poemas atrás citados e nos que leremos ao longo desta primeira parte, salientar a força invulgar com que o poeta soube querer a concretização dos seus sonhos e da sua obra" (Lind Qt. Freire 2004: 75).

4.1. CHARLES ROBERT ANON

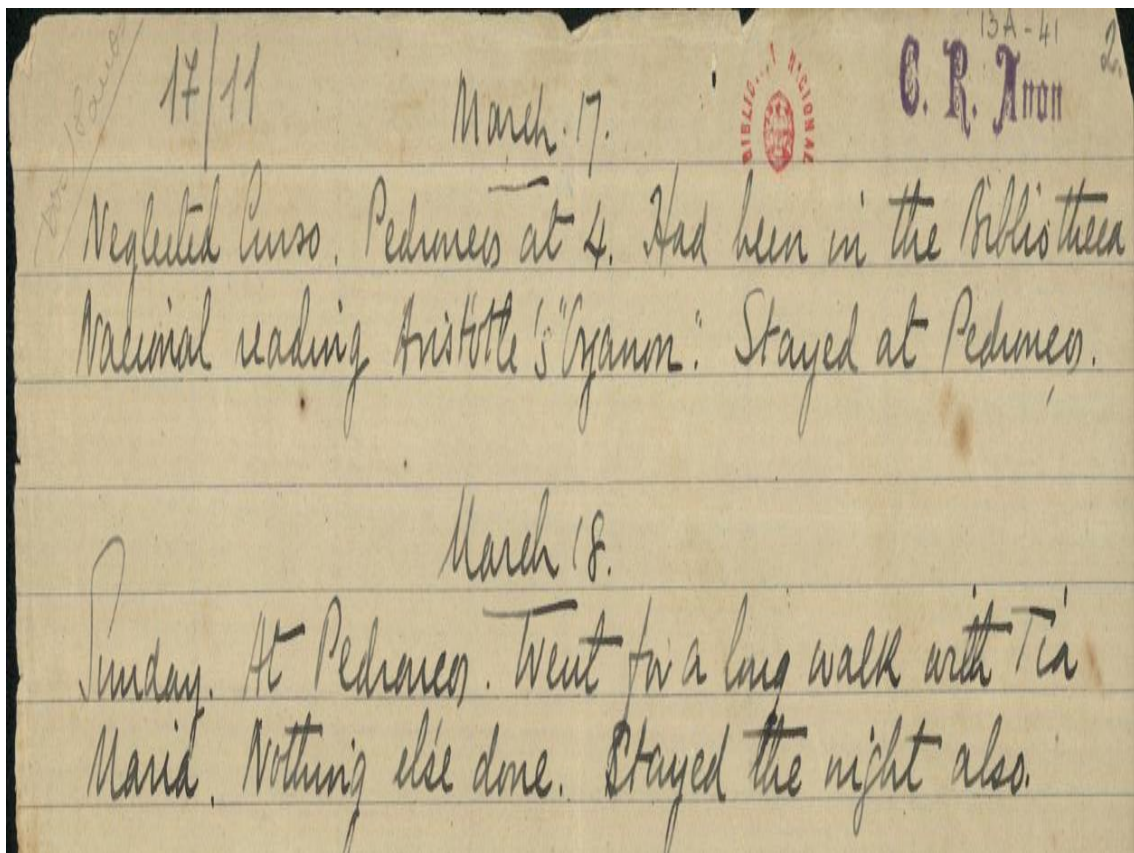
*My soul is like a painted boat,
That like a sleeping swan doth float,
Upon the silver waves of thy sweet singing.*
Charles Robert Anon



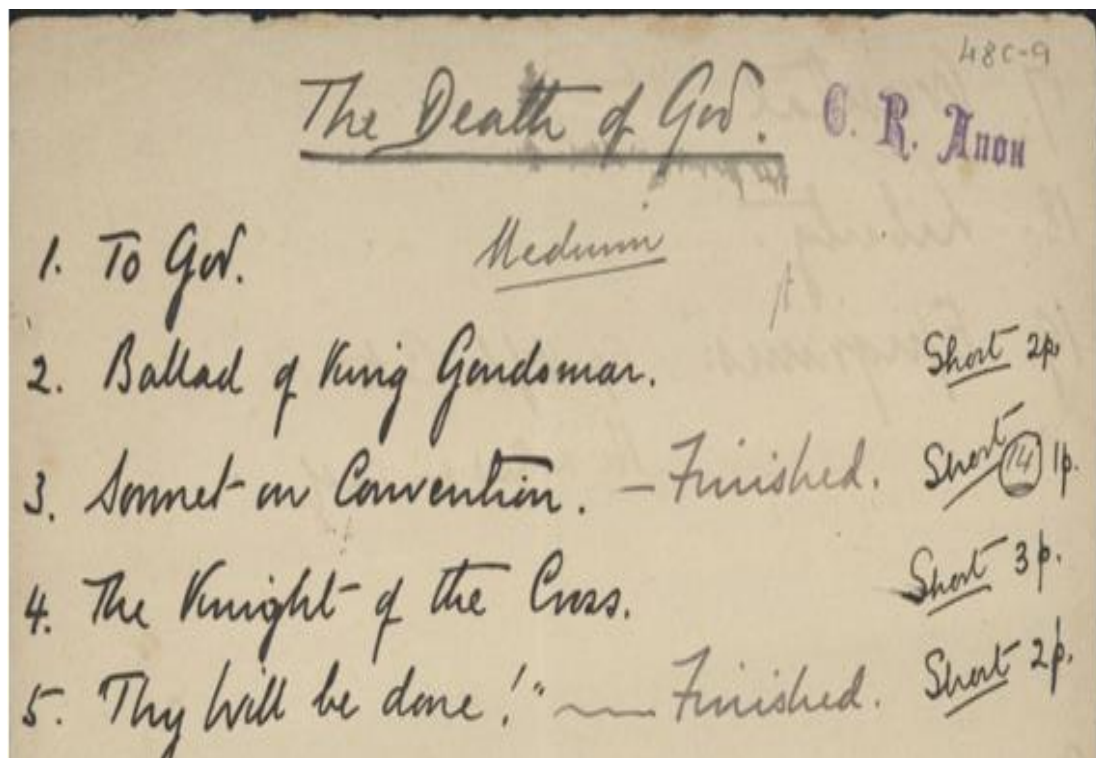
(Fig. 114: Extract from MS. BNP/E3 13-20^v. Undated and unpublished verse signed by Charles Robert Anon. MCJ transcription.)

Charles Robert Anon accompanied young Pessoa from 1903 to 1906. Anon was created in Durban, but Pessoa took the British heteronym with him back to Lisbon in 1905, keeping him active at least during the first year after his return to the Portuguese capital. Despite having a short existence, C.R. Anon's literary production and the literary projects he was assigned have proven to be relevant and quite extensive. Moreover, extensive as well are the numerous signatures for Anon which Pessoa scribbled on loose documents or notebooks during those years. As illustrated in *Teoria da Heteronímia* (2012: 56), Pessoa used different signatures for Anon: C.R. Anon, Ch. Robert Anon, Ch. R. Anon or C. Robert Anon, and Anon might have had signatures

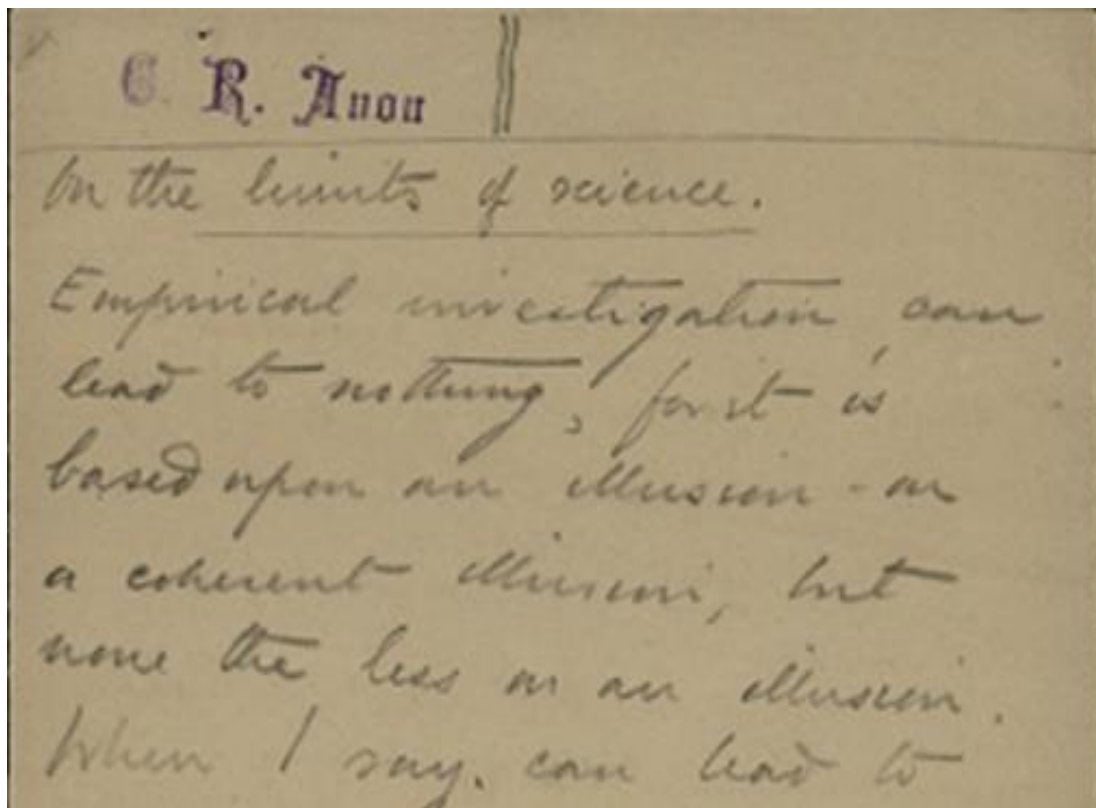
even before he had actually been attributed any texts. Pessoa's personal diary that was written in English between March and June 1906 —period in which Pessoa was attending the 'Curso Superior de Letras' at the *Universidade de Lisboa* and spent much of his time reading at Biblioteca Nacional de Portugal— is stamped with Anon's signature on almost every page. This interesting fact, together with Anon's countless signatures in documents found throughout Pessoa's Archive, reveals and emphasizes the importance given by Pessoa to this youth literary character. Not only does Pessoa craft what looks like a home-made signature stamp for C.R. Anon, but also, signs the pages of his own personal diary as belonging to the fictional character. The stamp with Anon's signature was also used to sign other texts of Anon's authorship (13-25 or 13a-23) and other documents (48c-9) or (29-99^v):



(Fig. 115: Extract from MS. BNP/E3 13A-41)



(Fig. 116: Extract from MS. BNP/E3 48c-9)

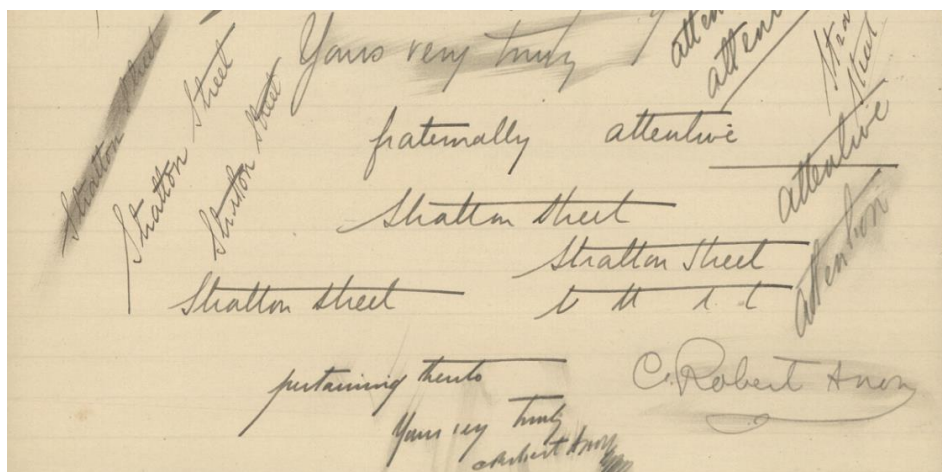


(Fig. 117: Extract from MS. BNP/E3 29-99^v)

[illegible]

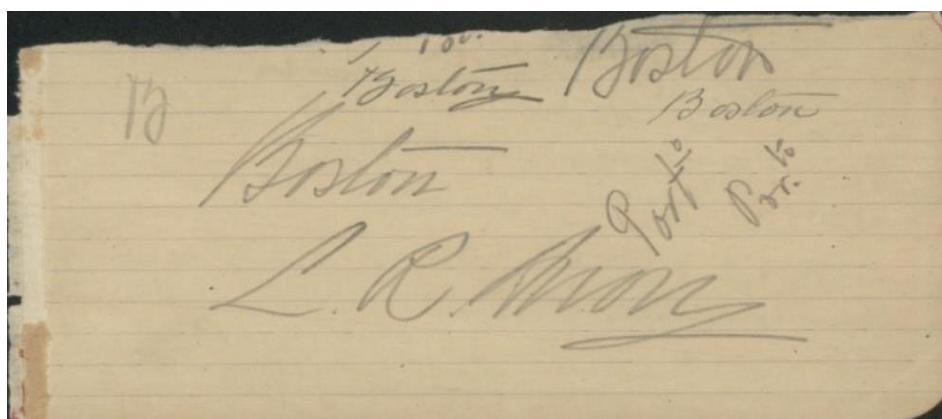
No biographical facts were provided for this literary character, and perhaps as Zenith states “the anonymity was deliberate”: “Pessoa did not leave us any biographical information about C. R. Anon, whose last name perhaps indicates that this anonymity was deliberate” (*Selected Prose* 7). Nevertheless, there is a tendency to assume that Anon is of British nationality not only due to his first and last name, or given that the

texts he signed were all written in English language, but also because two documents—a notebook dated from 1904 (104-38) and document (133M-39) (Fig. 72) found in Pessoa's Archive—mentioned in *Teoria da Heteronímia* (2012: 56) reveal Anon most probably lived in Stratton Street, London.



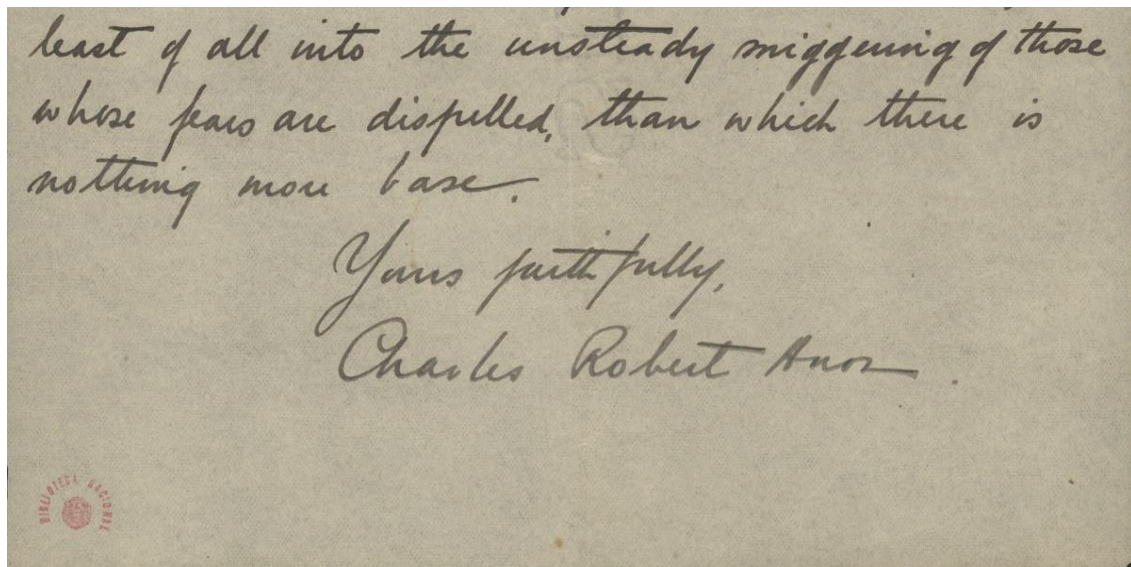
(Fig. 119: Extract from MS. BNP/E3 133M-39)

Intriguingly, the city of Boston appears written four times on a document also signed by Anon (49B²-46^v). In *Teoria da Heteronímia* (2012: 56) the signature is transcribed as L.R. Anon, although whether the first initial is indeed an 'L' or a 'C' seems unclear on the manuscript, and provided that there are no further signatures for 'L.R. Anon', this study concludes that the signature belongs in fact to C.R. Anon:



(Fig. 120: Extract from MS. BNP/E3 49B²-46^v)

Was Anon sending a letter to Boston or was he American? The fact that Anon was also used by Pessoa for correspondence, as the numerous drafted letters found in Pessoa's Archive and signed "yours sincerely /yours faithfully C. R. Anon" suggest, complicates the task of assembling the literary character's biological details.



(Fig. 121: Extract from MS. BNP/E3 114¹-55)

As noted as well in *Teoria da Heteronímia* (2012: 56), Anon's signature also appears on document (104¹-38) together with "Stratton St." scribbled numerous times.

Even though Pessoa left no biographical note for his youth companion, there is a text signed by Anon which does give valuable information about his character and personality. Once again, it is curious to see how Pessoa, from a very young age, gives his literary characters different and precise personalities, as if to make them more human, trespassing the barriers of reality, or as if he had already known future readers would find this information useful, as this text seems to have been projected to clarify the literary character's particulars to the future reader, "to spare the reader further pains":

I, Charles Robert Anon, *being*, animal, mammal, tetrapod, primate, placental, ape, catarrhina, man; eighteen years of age, not married (except at odd moments), megalomaniac, with touches of dipsomania, *dégénéré supérieur*, poet, with pretensions to written humor, citizen of the world, idealistic philosopher, etc. etc. (to spare the reader further pains) –

in the name of TRUTH, SCIENCE, and PHILOSOPHIA, not bell, book, and candle but with pen, ink, and paper –

pass sentence of excommunication on all priests and all sectarians of all religions in the world.

Excommunicabo vos.

Be damned to you all.

Ainsi-soit-il.

Reason, Truth, Virtue per C. R. A.

(Pessoa, in *Selected Prose*: 12)

As was previously analysed, Anon also coexisted with other English literary characters, namely: Dr. Faustino Antunes, Horace James Faber, Gaveston and Jinks. Thus, concluding that Charles Robert Anon played an active role in Pessoa's pre-heteronymic English drama in people is prominent.

4.1.1. Two Unpublished Prose Fragments Signed by Charles Robert

Anon

“The idea of infinity...”

The idea of infinity cannot co-exist with the idea of evolution. The infinite cannot be evolved.

Proof. We have 2 ideas within the idea of space – space and no-space.

What is the infinite? Space? No. No-space? No, likewise. Both together? No, for they would eliminate each other. The infinite therefore is neither space nor no-space.

Remark. Supposing it impossible to prove the infinite to be as above, then: the infinite is either both space and no-space, or neither of both, thus evolution takes place in space and in no-space at the same time

If neither, evolution is impossible, for it can take place but in space.

Needs deeper consideration Evolution and Infinity.

Anon. (MCJ transcription from original MS. BNP/E3 15²-33)

Idea of infinity cannot co-exist 5.
152.33
 with the idea of evolution. The
 infinite cannot be evolved.
 Proof. We have 2 ideas within the
 idea of ~~the~~ space - space and
 no-space.
 What is the infinite? Space? No.
 No-space? No, likewise. Both to-
 gether? No, for they would eliminate
 each other. The infinite therefore
 is neither space nor no-space.
 (Remark: supposing it impossible to
 prove the infinite to be as above,
 then: If ~~the~~ The infinite is either
 both space and no-space, or neither.
 If both, this evolution takes place
 in space and in no-space at the
 same time
 if neither, evolution is impossible, for
 it can take place but in space.
 - Needs deeper consideration.
 Evolution and infinity.

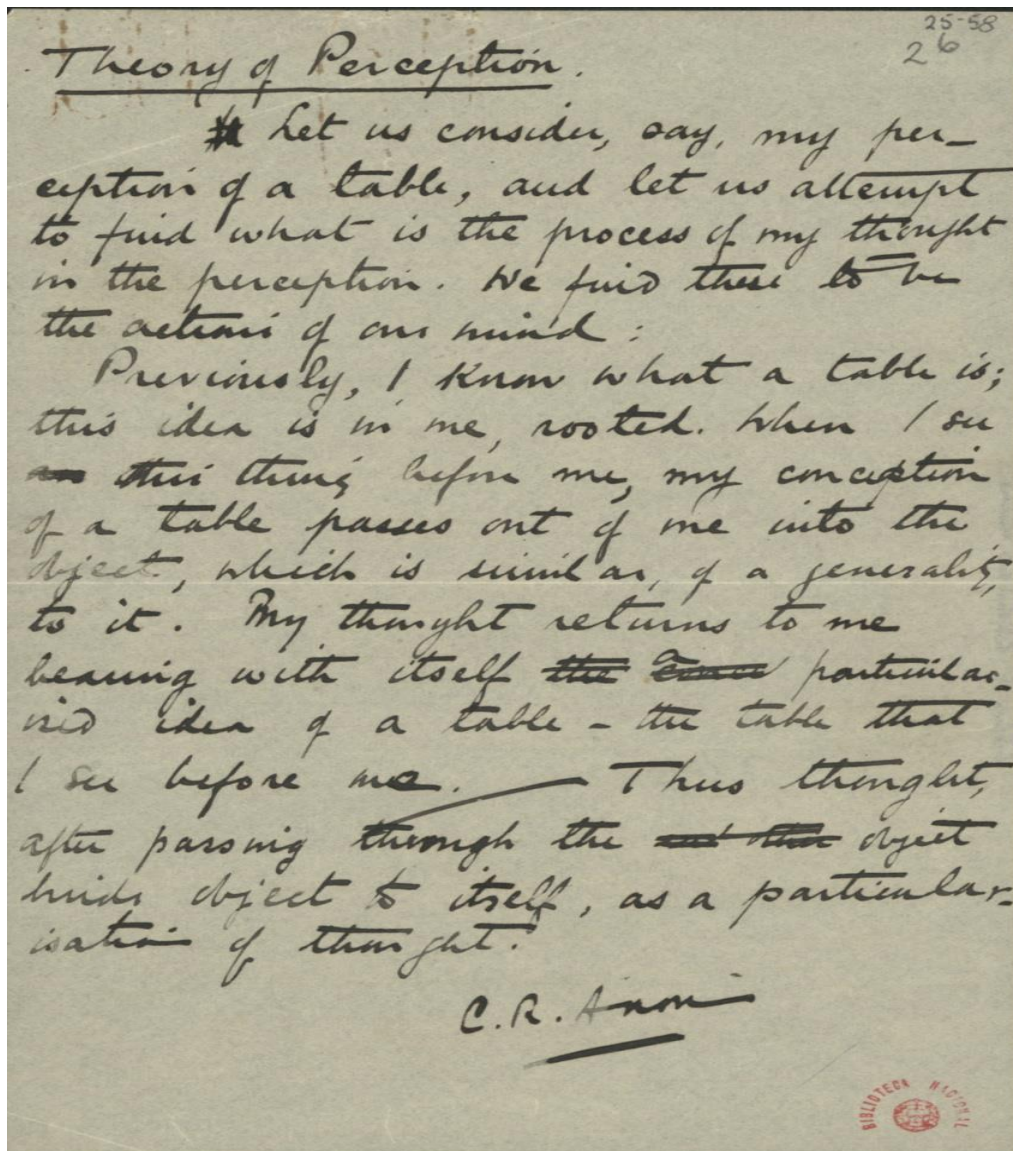
(Fig. 122: BNP/E3 15²-33)

“Theory of Perception”

«Theory of Perception

Let us consider, say, my perception of a table, and let us attempt to find what is the process of my thought in the perception. We find these to be the [actions?] of our mind:

Previously, I know what a table is; this idea is in me, rooted. When I see this thing before me, my conception of a table passes out of me into the object, which is similar, of a generalist to it. My thought returns to me [?] with itself a particularized idea of a table – the table that I see before me. Thus thought after passing through the object binds object itself, as a particularization of thought».



(Fig. 123: BNP/E3 25-56)

4.1.2. Charles Robert Anon VS. Alexander Search or “C. R. Anon *id est* Alexander Search”?

Charles Robert Anon appeared in 1903, when Pessoa was fifteen years old and was still living in Durban. Alexander Search —as recent investigations of Pessoa’s Archive have proven—, was created in 1906 when Pessoa was already living in Lisbon. Due to the fact the Pessoa’s Archive holds poems written in Durban between 1903 and 1905 signed by both Anon and Search; early investigations were led to think that both

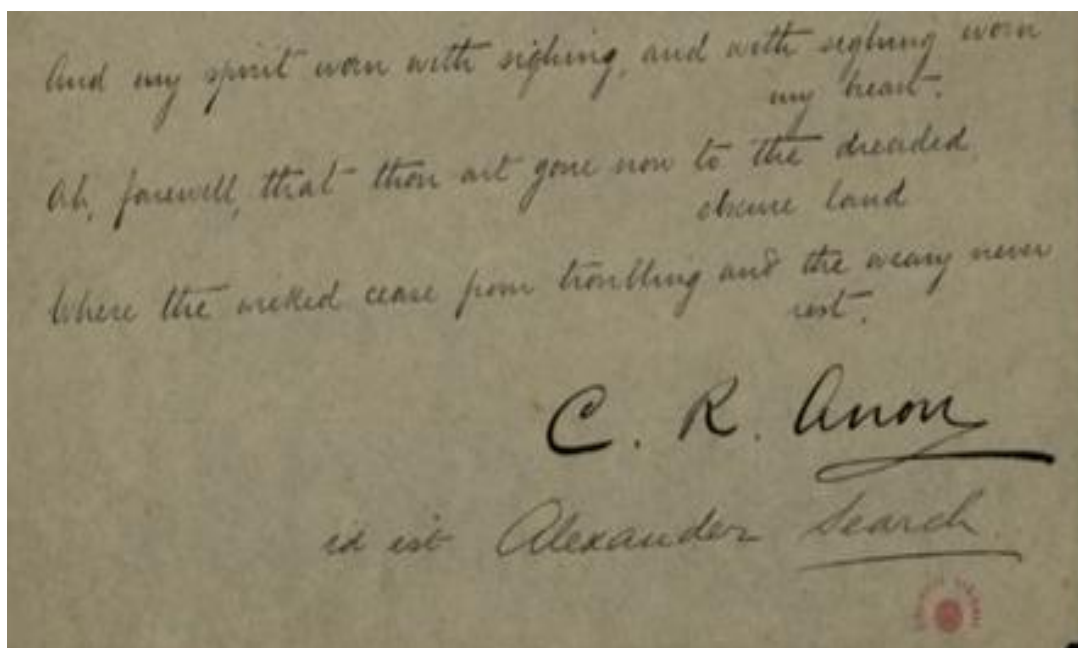
personalities may have co-existed. Richard Zenith in his preface to *Obra Essencial de Fernando Pessoa: Poesia Inglesa* (2007), follows the studies initiated by the Portuguese critic João Dionísio, and concludes that Anon was prior to Search, as he emerged in 1903 when Pessoa was still living in Durban and Search emerged around 1906 when Pessoa was already permanently living in Lisbon:

Na verdade, Search, que terá aparecido provavelmente em Lisboa, no ano 1906, ou talvez apenas em 1907, apropriou-se retroativamente de quase todo o património poético de C. R. Anon, se não da sua própria identidade. Com efeito, um dos manuscritos (redigido não se sabe quando) relativos a um poema inicialmente escrito em Abril de 1905 está assinado «C. R. Anon» e, a seguir, «id est Alexander Search». Parece que as duas personagens conviveram durante algum tempo em Lisboa, mas a primeira extinguiu-se antes de 1908, ano ainda bastante prolífico para Search, que começou a definhir em 1909 e assinou o seu último poema (incompleto) em 26/8/1910. (Zenith, *Poesia Inglesa*: 21)

This fact is reassessed once again in 2012 by Zenith and Cabral Martins in *Teoria da Heteronímia*:

Pensava-se que o mais prolífico heterónimo de lingual inglesa tinha surgido em Durban, como contemporâneo de Charles Robert Anon, mas a investigação do espólio de Pessoa demonstra que Search começou a assinar poemas e prosas apenas em Lisboa, a partir do segundo semestre de 1906. Acontece que assinou, *a posteriori*, muitos poemas escritos entre 1903 e 1905. (2012: 63)

Fernando Pessoa later attributed to Alexander Search some of the poems which had previously been signed by Charles Robert Anon, as is the case of the poem «Elegy», where one can read the following statement under C. R. Anon's signature: "*id est Alexander Search*".



(Fig. 124: Extract from MS.BNP/E3 78B-55)

The fact that Anon stops signing poetry after Pessoa's return to Lisbon and that some of his previous literary production was then attributed to Search using the phrase *id est*, could suggest Pessoa's intention of transferring not only Anon's texts but also his identity to Alexander Search. Although both literary characters blend in terms of literary production—as the texts written by Anon were later passed on to Search and some of the themes of their poetic production coincide—the biographical information of each literary character differs and there is no doubt that Anon and Search should be treated as two different literary personalities of Pessoa's youth, as argued in *Teoria da Heteronímia*:

Os dois alter-egos compartilham com o jovem Pessoa a impaciência face às convenções, um grade interesse pela filosofia e uma atitude ferozmente crítica em relação à Igreja Católica, mas as biografias divergem. Anon era mesmo inglês, nascido não sabemos quando, enquanto Search nasceu em Lisboa, no mesmo dia que Pessoa, e talvez tenha sido concebido como português, apesar de a sua língua materna ser o inglês. (Martins and Zenith 2012: 63)

Furthermore, Alexander Search was multilingual (English, Portuguese, Spanish and even French) as many of the projects planned by Pessoa for this heteronym assert: Alexander Search was attributed by Pessoa two poems in Portuguese «Ave Maria» dated from 1902 and «Ilhas no mar da vida» from 1911, although as explained in *Teoria da Heteronímia* (63-64), Pessoa latter changed his mind as documented on documents (15B²-61 and 57-5). Alexander Search was also assigned the translation of *El Estudiante de Salamanca*, by José de Espronceda from Spanish to English as documents (74A-64, 91 and 124-54^v) assert. In 1914, Search reappears as author of poems to be written in English and French for the *Europa* magazine (48G-32) planned by Pessoa and Mário de Sá-Carneiro. Charles Robert Anon, on the other hand, appears only to have written texts or signed diaries and correspondence in English language and there is no document or manuscript revealed so far where projects or texts were attributed to Anon in a language not being English. Thus, helping us assert that both characters are indeed different literary personalities.

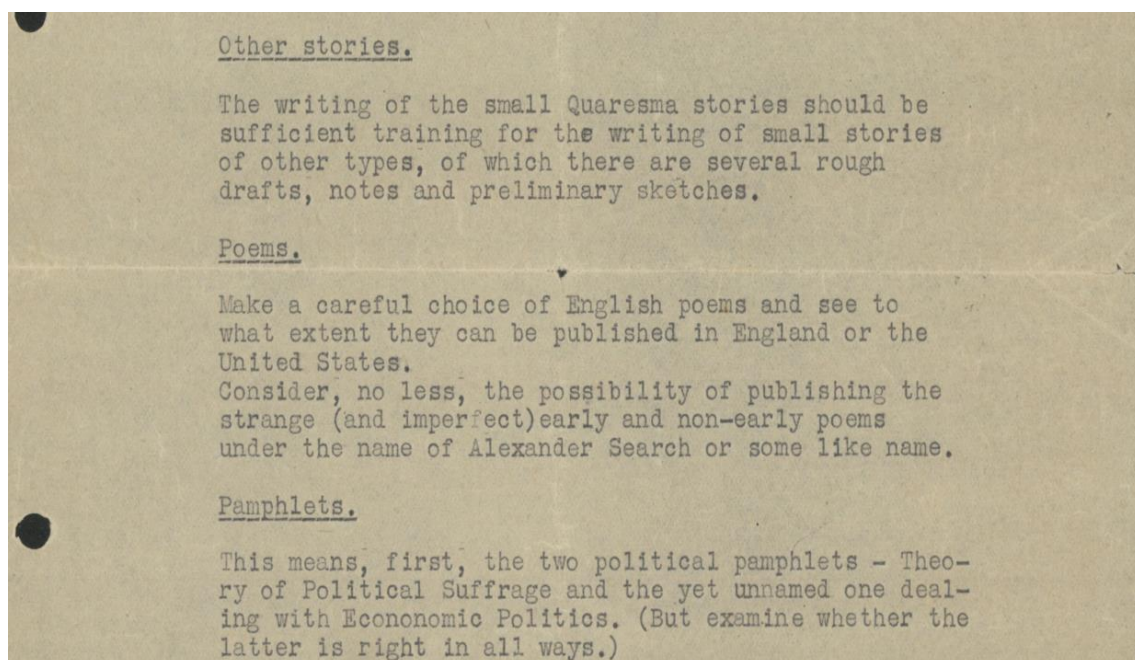
Para a definição do repertório poético de Search, importa ter consciência de que este heterónimo se encontra como que entalado entre Charles Robert Anon e o próprio Fernando Pessoa. Sinais de consistência heteronímica do género dos vistos acima a propósito de Search podiam já ser encontrados relativamente a Anon, seu antecessor, idealizado na África do Sul. (*Poemas Ingleses* Vol. V, Tomo II: 9)

4.2. ALEXANDER SEARCH: PESSOA'S MOST PROLIFIC ENGLISH HETERONYM

Make a careful choice of English poems and see to what extent they can be published in England or the United States.

Consider, no less, the possibility of publishing the strange (and imperfect) early and non-early poems under the name of Alexander Search or some like name.

(MCJ transcription of an extract from BNP/E3 48D-18)



(Fig. 125: Extract from BNP/E3 48D-18)

As was underlined in Part I of this dissertation, Fernando Pessoa's British education and cultural heritage, gave his readers a bilingual poet. This bilingual poet was inclined towards literary depersonalization. As stated previously, some pessoan critics have analysed Pessoa's English writing facet and English poems as one more way of his literary depersonalization, as one more heteronym. This study sustains that Pessoa's literary depersonalization through the creation of English literary characters should be considered as part of a pre-heteronymic design and that each English

personality should be considered individually and not grouped under one single mask. These literary characters were given their own personalities and signed their own texts, moreover Pessoa under his own name wrote numerous poems and texts in English language, not as an orthonym, but as himself. Thus, Alexander Search should by all means be considered an heteronym, or at least, an extremely important piece to complete the puzzle for the understanding of Pessoa's heteronymic dialog and literary bias. Given the extract quoted above (Fig. 126), Pessoa had the intention of publishing his "early and non-early poems", the numerous documents found in the Archive containing lists of his youth poems exemplify Pessoa's interest in grouping and organizing these poems, moreover, most of the poems were rewritten onto new, clean copies. Pessoa's insistence in organizing his youth poems written in English attests the importance the author gave to his first poetic works.

Alexander Search was for a long period of time greatly unknown by pessoan critics and scholars, "Hace veinte años, Alexander Search era aún desconocido. Las primeras ediciones póstumas ni siquiera mencionaban su nombre" (Bréchon 1999: 109). It was not until the interest to investigate and gain knowledge of Pessoa's works written in English language arouse, that the significance of Search's poetry was considered as an important key to complete Pessoa's own personal and literary voyage: "Algunos poemas y textos en prosa hallados en el famoso baúl fueron publicados, a partir de 1977, por Teresa Rita Lopes, Yvette K. Centeno, Georg R. Lind, Stephen Reckert y Vasco Graça. Pero el corpus de su obra no ha sido aun definitivamente configurado" (Bréchon 1999: 109). Nevertheless, Alexander Search and his English written legacy is still greatly unknown in and out of Portugal, only expert pessoan critics know of his existence and have read his poetry, and this is not generally so. Reassessing Alexander Search and finding a place to insert his poetic production into Pessoa's overall artistic

legacy is of irrefutable importance. Alexander Search seeks trying to find meaning for himself as an individual in the world, although sometimes by doing so, he simply throws concepts into the air: “(...) Cuyas metáforas acaban siendo a menudo los argumentos de un razonamiento abstracto” (Bréchon 1999: 111). Alexander Search, through his works and personality, ideally exemplifies Pessoa’s pre-heteronymic or even heteronymic design. Of all of Pessoa’s attempts of literary depersonalization during his youth, Search has proven to be the most complete. Search is the beginning of what could be considered as Pessoa’s journey towards a fully mastered theory of the heteronyms and through Search Pessoa opens the door and steps into a more serious heteronymic dialogue. In agreement with Luisa Freire’s statement, there are traces of Search in the subsequent Portuguese heteronyms and also in the poetry signed under Pessoa’s own name. Alexander Search is therefore placed as being the beginning of Fernando Pessoa’s literary voyage and heteronymic dialogical chain:

Assim, e tendo como ponto de partida desta cadeia dialógica o adolescente Alexander Search (texto matriz a diversos títulos), veremos que Caeiro responde a Search; Pessoa-Fausto reafirma e repete Search, respondendo a Caeiro; Reis faz-se eco dos *35 Sonnets*, conciliando alguns aspectos contraditórios dos restantes; Campos prolonga Search, muitas vezes em reconhecida oposição ao Mestre Caeiro; Bernardo Soares retoma e repensa ideias e temas levantados na poesia inglesa e projectados na portuguesa: Pessoa-em-seu-nome, refletindo Search, desenvolve nos *35 Sonnets* a especulação metafísica e em *The Mad Fiddler* a faceta religiosa e contemplativa, dois traços que marcarão a sua escrita em português até ao final da vida. (Freire 2004: 17)

The fact that Alexander Search starts to sign poems in 1906, when Pessoa is already permanently living in Lisbon, evidences Pessoa’s strong inclination towards writing in English language during the first years following his arrival to the Portuguese capital. As mentioned, Charles Robert Anon was created and produced poetry while Pessoa was still living in Durban and surrounded by British costumes and cultural

tradition, as did the rest of the English literary characters examined in the previous part of this study. Nevertheless, it is important to insist upon the fact that Alexander Search, Pessoa's most significant youth heteronym, who was British and wrote in English language, was created after Pessoa's return to Lisbon, during the Portuguese poet's first years of integration to the Portuguese cultural reality. From 1905 to 1908 Pessoa wrote poetry exclusively in English. At that moment Pessoa was still determined on becoming an English poet, as Bréchon points out: "Durante mucho tiempo hubo una lengua en la biografía intelectual de Pessoa. Parecía que el florecimiento confuso de los años de adolescencia y la metódica multiplicidad de la madurez se sucedían sin solución de continuidad" (1999: 108). The fact that young Pessoa found himself being more intellectually British than Portuguese during the first years after returning from Durban, must have come as a harsh circumstance for a poet who since a very young age had felt essentially Portuguese. Pessoa's first quatrain 'A MINHA QUERIDA MAMA', serves as an example of his already latent national feeling: "*Eis-me aqui em Portugal, / Nas terras onde eu nasci. / Por muito que goste delas, / Ainda gosto mais de ti*". Richard Zenith delineates the possible causes that help explain why Pessoa spent the first years after his return to Lisbon writing solely in English until 1908. The first cause being that Pessoa felt like a foreigner among his university colleagues:

No diário que manteve durante alguns meses em 1906 (ver *Prosa Íntima e de Autoconhecimento*), Pessoa queixava-se que os colegas eram todos «convencionais». Sentindo-se estrangeirado, na entrada relativa a 24 de Março desabafou que já não esperava encontrar alguma amizade em Portugal e que, por isso, procuraria ir-se embora «o mais depressa possível». Quatro dias depois, registrou a sua intenção de viajar para a Inglaterra. (Zenith, *Poesia Inglesa* 11-12).

Another reason could have been that Pessoa was proud of his English cultural upbringing and that both his political and literary appreciations had been, to a great extent, moulded by the British education he received:

Para além do seu sentimento de alheamento, de não encaixar bem na sociedade portuguesa, destaca-se um certo snobismo em Pessoa. Embora muito patriota e, conseqüentemente, crítico severo do imperialismo britânico, como é visível nos poemas de Alexander Search intitulados «Joseph Chamberlin», «À Inglaterra» e «Liberdade», todos escritos em 1905, Pessoa orgulhava-se da sua educação e cultura inglesas. Foram elas que o vacinaram contra a «doença» nacional do provincianismo. Quando a sua mente se desanuviava dos sonhos sebastianistas, era na mundividência britânica que encontrava o seu modelo político: «conservador do estilo inglês, isto é, liberal dentro do conservantismo, e absolutamente anti-reaccionário». E conquanto o poeta admitisse que Homero e Dante tinham uma grandeza igual a Shakespeare e Milton, estes dois eram os seus modelos literários permanentes. (Zenith, *Poesia Inglesa*: 12)

Accordingly, Search appears in a transitional moment of Pessoa's youth, after settling in Lisbon and feeling like an outsider in his own country, and just before Pessoa started to use Portuguese as his main language for literary expression and engaged on the numerous literary projects written in Portuguese, although never abandoning his literary projects in English.

Recent studies on the poetry signed by Alexander Search have raised interesting evaluations not only on the thematic point of view, but also in relation to Pessoa's heteronymic process, as we will proceed to analyse⁸³. The question regarding whether Alexander Search is a pseudonym, pre-heteronym or even a semi-heteronym of Pessoa could still be troubling to settle. Whichever be the case, the truth is, that there is a lot of young Pessoa himself in Search as if Search was part of Pessoa's personality and not just an heteronym, as if Search was Pessoa's double, accompanying the young poet in

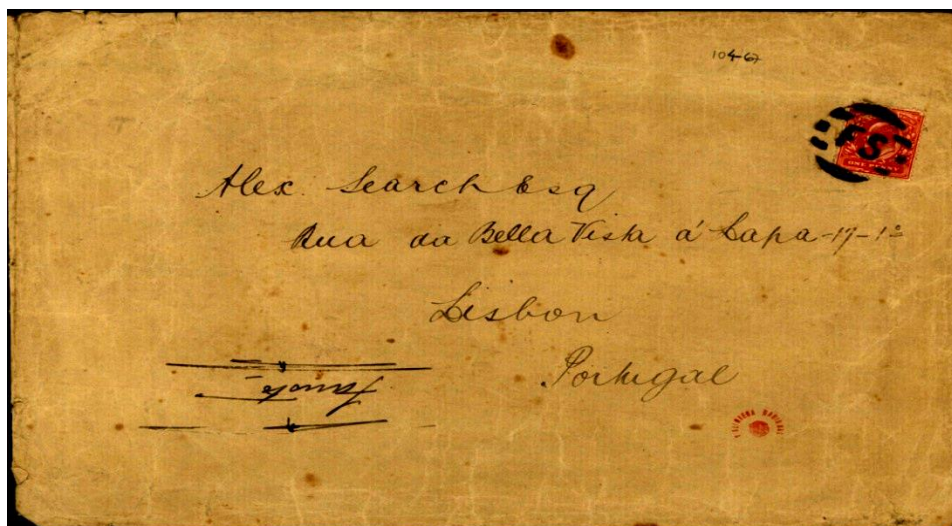
⁸³See References

those complicated first years of adaptation in Lisbon: “(...) representaria o outro dentro do mesmo, cumprindo a missão ambivalente de espelho e de reflexo” (Freire 2004: 36).

João Dionísio insists upon de fact that the literary personality of Alexander Search must have been significant to Pessoa, “A coincidência, na data de nascimento, com a do próprio Pessoa é um sintoma claro do investimento afectivo do autor em Alexander Search, reforçado por um conjunto de tarefas demasiado amplo (...)” (*Poemas Ingleses* Vol. V, Tomo II: 7). The vast literary production signed by Alexander Search, who signed around 174⁸⁴ texts from 1903 to 1910 helps us assert that he is not only the most significant literary personality of Pessoa’s adolescence, but also the most significant literary personality concerning the poetry written in English language. As Zenith explains: “(...) Search, que começou a definir em 1909 e assinou o seu último poema inacabado em 26/8/1910. Resurge, todavia, (...), como colaborador da revista Europa, um projecto de 1914 (...)” (*Poesia Inglesa*: 219). There is no doubt that the fusion between young Pessoa and his literary character is notable. The *Transformation Book* or *Book of Tasks* (1908) opens with a note about Alexander Search which reads: “Alexander Search. / Born June 13th. 1888, at Lisbon”. Thus, one could ask, are Alexander and Fernando twin brothers as Bréchon states “(...) joven Search, hermano gemelo de Pessoa” (1999: 109)?

⁸⁴ The exact number of texts signed by or attributed to Alexander Search has still not been asserted with precision. To this respect, this study has followed the investigations carried out by João Dionísio who included a corpus of 174 texts belonging to Search after examining ten lists of works found in the Archive (see Edição Crítica, *Poemas Ingleses* Vol. V – Tomo II: 15-17):

Fixadas as balizas temporais que delimitam a actividade poética de Search e apurado o critério para a definição do *corpus*, convém lembrar que o número exacto de poemas de Search poderá continuar a oscilar de acordo com a perspectiva do investigador que se debruce sobre o espólio. Georg Rudolf Lind atribui 115 ou 117 peças poéticas a Search, mas conta somente com os textos passados a limpo, enquanto Quintanilha propõe um número de 125 poemas e 40 fragmentos. Esta edição avança até 174 textos, que, de acordo com o critério exposto antes, até deveriam ser em maior número. (16-17)



(Fig. 126: Envelope addressed to Alexander Search BNP/E3 104-67)

Alexander Search postal address was; as the note found in the Archive states (Fig. 127-104-67), “Rua da Bella Vista”, which was precisely where Pessoa’s grandmother, Dona Dionísia, lived.

The fact that Pessoa gave Search his same birth date could have been intentional. As exemplified by Vergílio Ferreira, Search was in this way placed within the sequence of birthdates planned by Pessoa for his heteronyms:

Vergílio Ferreira escreve “Reis «nasceu» em 1887, Caeiro em 1889 e Campos em 1890. Há aqui, portanto e curiosamente um «salto» na série de datas, que corresponde a 1888. Por que este salto? Sem dúvida porque 1888 é justamente a data de nascimento do próprio Fernando Pessoa... E agora a série é ininterrupta 87, 88, 89, 90. (...) o facto de Alexander Search, heterónimo abandonado, ser dado como nascido, segundo Maria Teresa Rita Lopes, no dia, mês e ano do próprio Pessoa, significa que o poeta se quis inserir a si na referida sequência, porque de outro modo ficaria de fora. Assim, o arrendou e se instalou ele próprio na série de datas para formar um todo com os outros heterónimos mais importantes. (Ferreira Qt. in Freire 2004: 34)

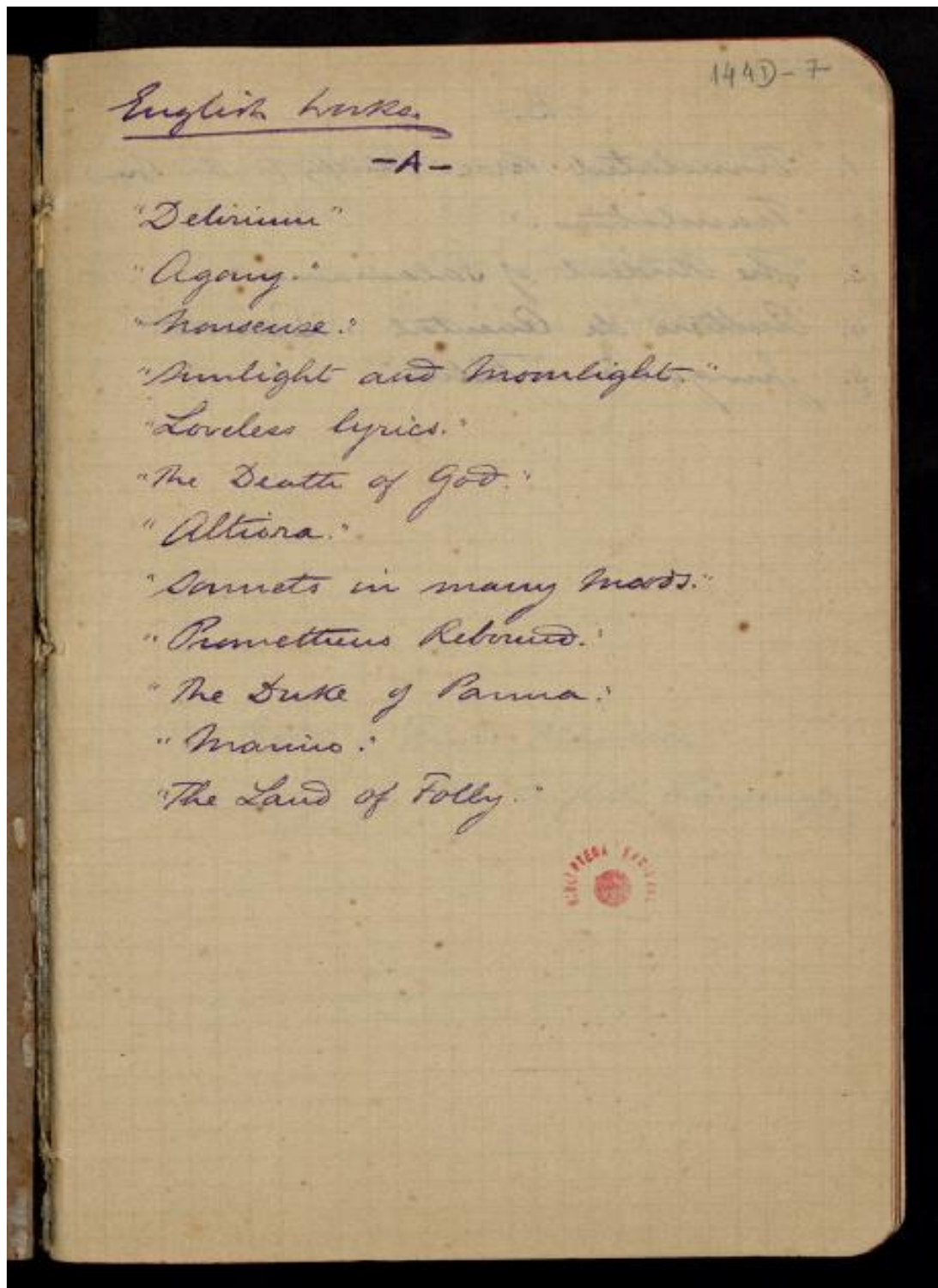
Agreeing with the analysis conveyed by Ferreira and later reassessed by Freire, in relation to the birthdates of Pessoa’s heteronyms, the inquiry which arises is why would Pessoa have gone through the trouble of purposely planning the birth date sequence of

his heteronyms, or better yet, why did he give Search the exact same birth date as himself? Is Search young Fernando Pessoa? If as Luisa Freire states “Assim, o arrendou e se instalou ele próprio na série de dates para formar um todo com os outros heterónimos mais importantes” (Freire 2004: 34), could it be argued then, that Alexander Search plays an important role inside that “todo com os heterónimos mais importantes” (34)? Was Alexander Search purposely placed by Pessoa as one more character of his drama in people? If so, why has his personality together with his poetry been underestimated for such a long period of time? As Richard Zenith explains the poems attributed to Search by sixteen year old Fernando Pessoa preannounce some of the main questions and themes with Pessoa will meditate about hereafter:

Os primeiros poemas completos de Search, quando o autor tinha apenas 16 anos (e a personagem chamada Alexander Search talvez ainda não existisse), são um claro prenúncio, ou semente, da obra que floresceria em português dez anos mais tarde. Já nesta terna idade, Fernando Pessoa meditava, entre outras grandes questões que o preocupariam para sempre, «Sobre a Morte». (*Poesia Inglesa*: 21)

Interestingly, some poems which initially belonged to Alexander Search later appear on lists of English poems signed by Pessoa himself, this interesting fact likewise asserts the fusion between the personalities of young Pessoa and Search. As João Dionísio examined, some of the poems written by young Fernando Pessoa which can be found in loose list of Pessoa’s Archive, had been previously attributed and signed by Alexander Search: “Menos dúvidas provocam as mudanças de «autoria» que trocam os poemas *Oh thou marooned...* e *Why dost thou let thee...*, ambos presentes em testemunhos assinados por «Search» (respectivamente, 48A²– 48^r e 49A²- 56^r) e ambos, mais tarde, mais tarde, figurantes numa lista de poesia inglesa do ortónimo, o doc. 48D-40^{r15}” (*Poemas Ingleses* Tomo II). Likewise, on notebook (144D), where Pessoa makes numerous lists

of his works written in English, one can find poems (poetic anthologies) which had been previously attributed to Search, namely, *Delirium* and *Agony*:



(Fig. 127: List of poems belonging to Search Notebook 144D-7)

Researches carried out by the author of these pages unearthed a text (BNP/E3 20-14 – Fig. 129) bearing the inscription «Plan of Life», which, although undated and unsigned, could well have been written between 1906 and 1910. The document gathers a list of essential needs in order to be able to live with comfort, namely: financial stability, residence, furniture and order for papers. Interestingly, a second person is mentioned in this text with the initials «A.S.» or just «S.». Perhaps the initials «A.S.» could belong to Alexander Search. If so, was Search living with Pessoa, as the following sentence from the text exemplifies? “Would it not be better to rearrange things with S? So as to obtain this I require, *we to move if needed for this end?*” (MCJ italics). Pessoa’s coexistence with some of his literary characters occurred in some occasions and some of them —as is the case of Charles Robert Anon or Álvaro de Campos— had a “public and provoking facet” (*Teoria da Heteronímia* 2012: 56). Therefore, it would not be hard to acknowledge the possibility of Pessoa and Search coexisting in that same manner.

«A general plan of life must involve, in the first place, the obtaining of a financial stability of some kind. I put the limit needed for the humble thing I call financial stability at about sixty dollars, forty being for the necessary, and twenty for the superfluous, things of life (...)

The next essential thing is to fix on a residence where the [there] would be enough room, both room-space and room-convenience, to lodge all my papers and books with due order, and all this without a large possibility of moving in a short time.

(...)

Substitute, in respect to order of papers, my big box by smaller boxes, containing the papers in order of their importance. The big box and the other one at *A.S.*’s to contain the mere newspapers and reviews I keep.

If a house is let, what furniture? Would it not be better to rearrange things with *S*? So as to obtain this I require, *we to move if needed for this end?*

Which way Fate desire it, that way it shall be».

(MCJ italics and transcription of extracts from document BNP/E3 20-14)

20-14
48

Plan of Life.

A general plan of life must involve, in the first place, the obtaining of a financial stability of some kind. I put the limit needed for the humble thing I call financial stability at about sixty dollars, forty being for the necessary, and twenty for the superfluous, things of life. The way to obtain this is to add to the thirty one dollars from the two offices (P & FF) twenty-nine other dollars, origin of which is to be determined. Rigorously, to just live, fifty dollars would do, for taking ~~forty~~ thirty-five as a necessary basis, fifteen would cover the rest.

The next essential thing is to fix on a residence where there would be enough room, both room-space and room-convenience, to lodge all my papers and books with due order; and all this without a very large possibility of moving in a short time. It seems that the easiest thing to do would be to hire a house myself - on some basis like eight, or at most nine, dollars - and live there at ease, having dinner carried there (and breakfast) each day, or something of the kind. - But would this be quite convenient?

Substitute, in respect to order of papers, my big box by smaller boxes, containing the papers in order of their importance. The big box and the other one at A.S.'s to contain the mere newspapers and reviews I keep.

If a house is let, what furniture? Would it not be better to rearrange things with S? so as to obtain this I require, we to move if needed for this end?

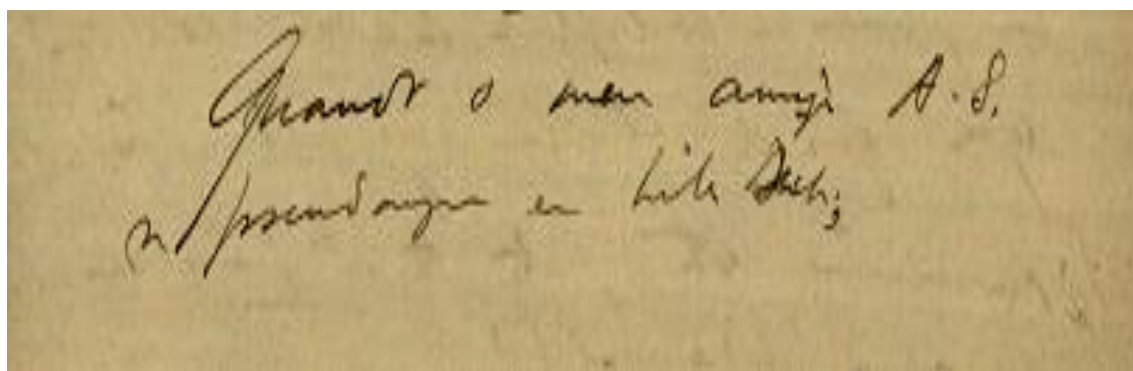
Which way Fate desire it, that way it shall be.



(Fig. 128: Pessoa's "Plan of Life" BNP/E3 20-14)

On text ‘D’ “Persons” belonging to *Ultimus Jocularum* (1904-1907), a list of characters for the project are listed. The first participant presented is Caesar Seek which appears to be linked to Alexander Search or could even have been thought-out to be Search’s pseudonym or alter-ego: “Caesar Seek (=Alexander Search) whose character is without laughter, running from deep thought and torturing to bitterness (bitterly joking sometimes???)”. Curiously, the second names of each character are synonyms ‘search/seek’. This would signify that Alexander Search (literary character/heteronym) had his own pseudonyms inside Pessoa’s fictional literary universe. As explained in *Teoria da Heteronímia*, Search could have had as well another pseudonym, Will Search or Will Seek, although the writing on the manuscript (14²-55^v) is indeed very unclear:

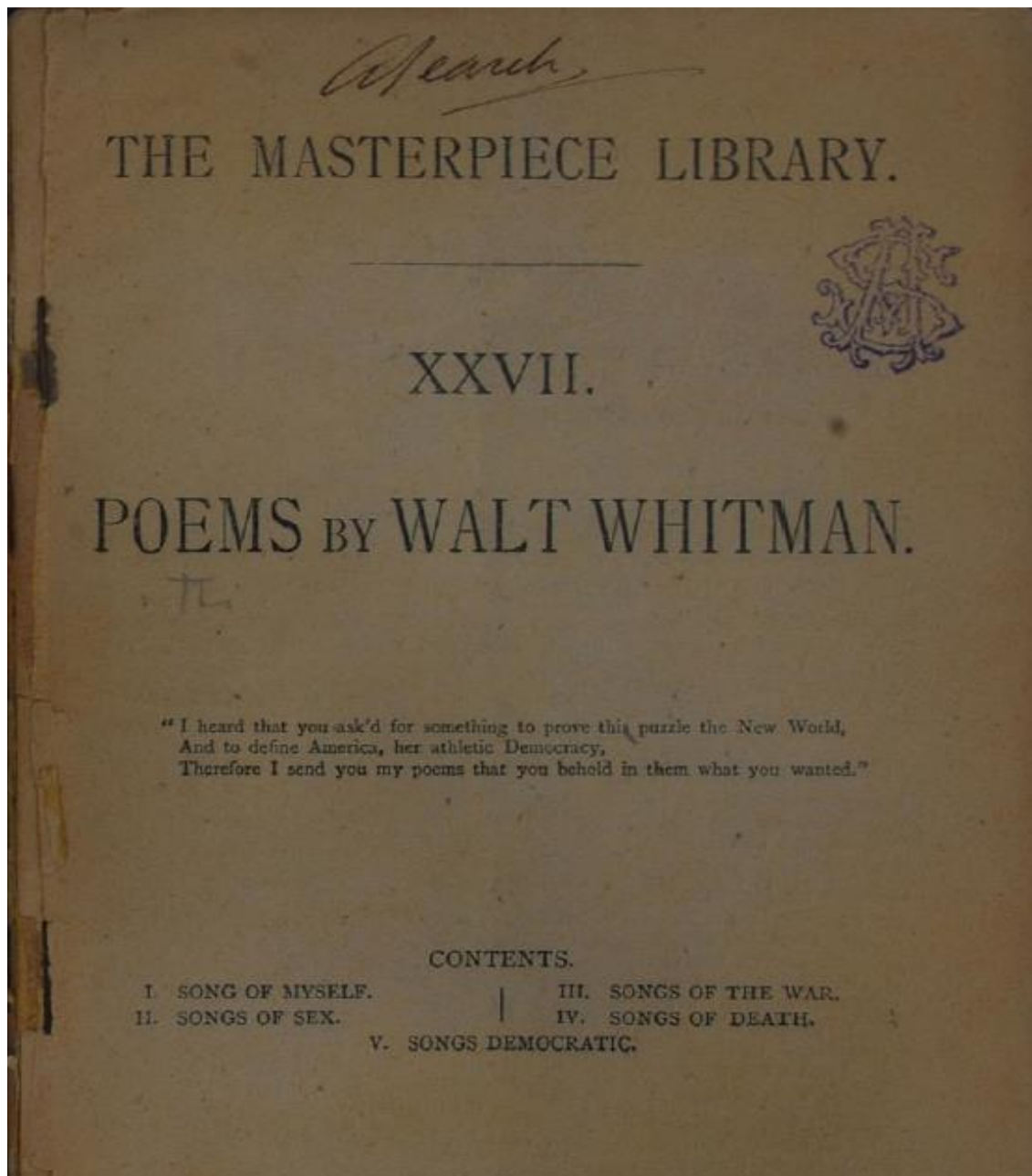
Search teve um pseudónimo ou alter-ego, Caesar Seek – personagem que, no *Ultimus Jocularum*, se encontrava com Dr. Nabos, Ferdinand Sumwan, Jacob Satan e Erasmus Dare. Prevía-se um livro intitulado *The Memoirs of Caesar Seek* ou, alternativamente, *The Black Book of Caesar Seek*. Outro pseudónimo contemplado para este heterónimo era Will Search (ou Will Seek? – a grafia do apelido não é clara. (Martins and Zenith 2012: 64)



(Fig. 129: MS. containing the name Will Seek - Extract from BNP/E3 14²-55^v)

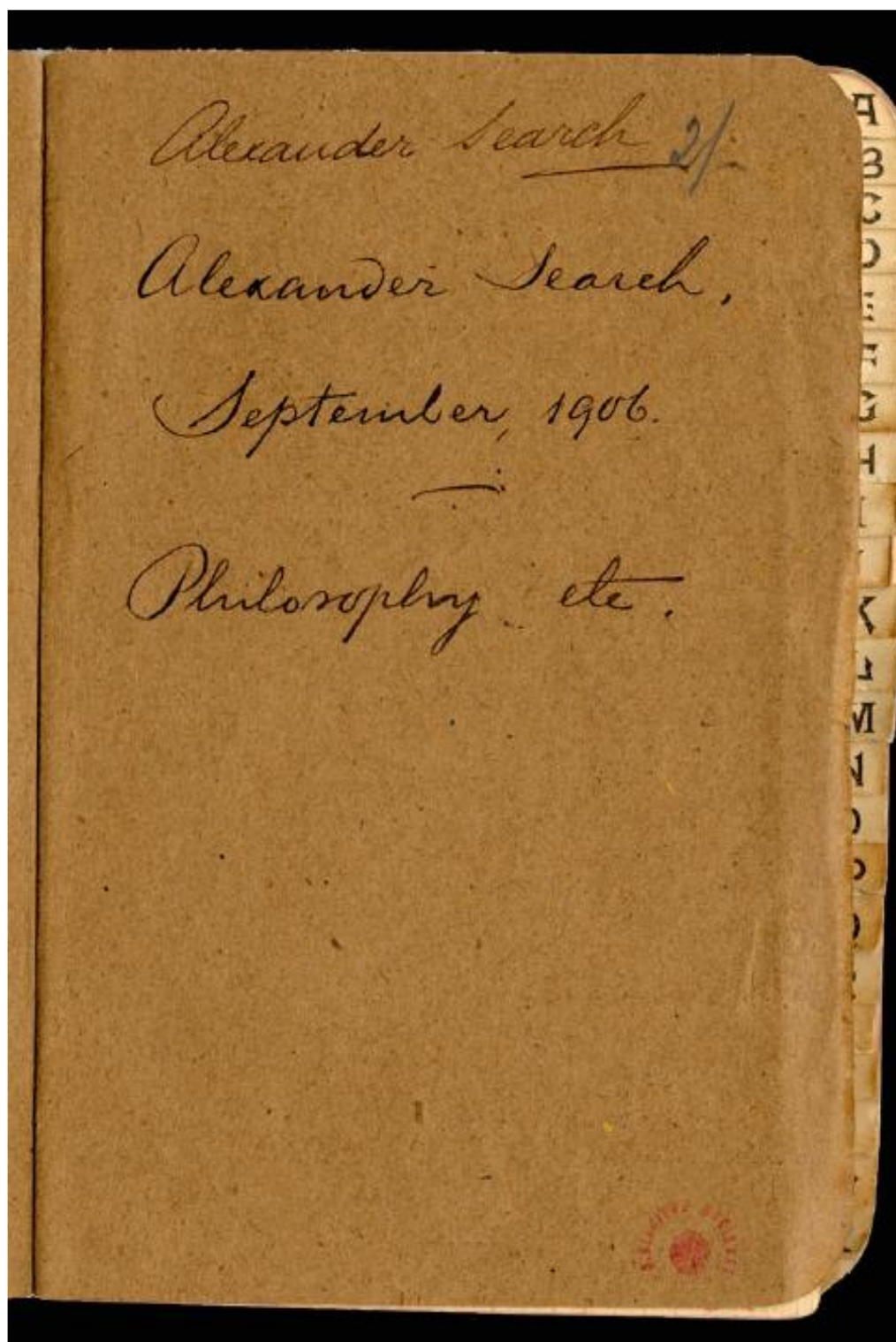
The fusion between young Fernando Pessoa and his youth companion goes even further if we take into account the fact that Alexander Search had his own books (more than 20 in number) at Fernando Pessoa’s personal library. Some of the books belonging to Search are in French, evidencing once again the heteronym’s multilingualism. As

Charles Robert Anon, Search also had his own signature stamp, with which some of the books in Pessoa's personal library are stamped. Some of the books belonging to Search in Pessoa's personal library are the following: *Le Système nerveux et les organes des sens*, E. Baltus; *Political Works*, Lord Byron; *Regeneration. A Reply to Max Nordeau*, Alfred Egmont Hake and *Poems* by Walt Whitman. *Poems* by Walt Whitman is both signed and stamped 'AS' as belonging to Search:



(Fig. 130: Alexander Search's signature and stamp on the book *Poems* by Walt Whitman)

On a further note, Alexander Search also had his own notebooks as is the case of notebook (144H) dated from September 1906 and containing Search's name (signature) on the first page:



(Fig. 131: Alexander Search's notebook, BNP/E3 144 H – 1)

A focused research approach and analysis of Alexander Search's poetry, is surely the key to understand young Fernando Pessoa and opens the way to a more precise investigation of the poetry written by Pessoa (himself) and his Portuguese heteronyms: "Search nasceu com Pessoa, Campos morreu com ele. Retomando o fio deixado pelo jovem, Campos deu largas aos mesmos temas, agora tratados com maior distância e sofisticação, servindo uma estética definida e uma linguagem diferenciada" (Freire 2004: 33). The concepts and images found in the poetry signed by Search are without any doubt persistent in the rest of Pessoa's works. Pessoa rewrites and edits Search's poetry extensively during the years of Search's existence, and plans anthologies under his name:

Até ao encerramento da actividade poética deste heterónimo, Pessoa trabalha no repertório de Search em dois sentidos, além da própria produção de poemas: no de aperfeiçoar a redação de cada texto, gesto que para um bom número de textos culmina com a passagem a limpo em folhas quadriculadas; e no de dividir todo o repertório em conjuntos de textos dotados de títulos próprios. (Dionísio *Poemas Ingleses* Tomo II: 12)

4.2.1 Alexander Search's written legacy

The corpus of the works signed or attributed to Alexander Search contains mostly poetry; nevertheless this literary character also wrote using other literary genres, namely, essays and short story narrative. In *The Transformation Book or Book of Tasks* Alexander Search is attributed the following works (both poetry and prose): *The Portuguese Regicide and the Political Situation in Portugal*⁸⁵ (prose / essay); *The Philosophy of Rationalism* (prose / essay); *The Mental disorder(s) of Jesus* (prose); *Delirium* (poetry) and *Agony* (poetry). One can also find texts by Search in prose not

⁸⁵An extract from this essay was published in Lopes *Pessoa por Conhecer II*, 1990: 200.

included in the above list, such as the short story, *A Very Original Dinner* (1907)⁸⁶, which is filled with the irony and stokes of black humor which the young Poet found in the readings of Charles Dickens and Edgar Allan Poe⁸⁷. In *Selected Prose of Fernando Pessoa* (2001), Zenith includes two prose fragments attributed to Search: *Bond entered into by Alexander Search...* and *No soul more loving and tender....*

The volume *Poemas Ingleses* (Tomo II) – *Poemas de Alexander Search* edited by João Dionísio and published in 1997, gathers 174 poems belonging to Alexander Search⁸⁸. The selection of the corpus was made by being faithful to the lists of English poems found in Pessoa's Archive and organizing these chronologically. Ten lists were finally extracted and organized in roman numerals from I to X in chronological order. The lists included, there references inside Pessoa's Archive and the estimated dates of their production are the following:

- I - 48B-146 and 147: (ca. July - August 1907);
 - II – 48B-94 and 102: (ca. August - September 1907);
 - III - 48C-6, 11, 13, 14, 16, 17, 48B-93, 48C-15, 7 and 8: (ca. end of 1907 - beginning of 1908);
 - IV – 78B-64: (ca. January-March 1908);
 - V – 144V-14 to 18: (ca. October 1908 - February 1909);
 - VI – 144V-18 and 19: (ca. October 1908 - February 1909);
 - VII – 144-V-22, 21^v, 23 and 22^v: (ca. October 1908 - February 1909);
 - VIII - 144V-25: (ca. October 1908 - February 1909);
 - IX - 48C-20, 21, 20^v and 21^v: (ca. March – April 1909)
 - X – 144V-50 and 49: (ca. 1910)
- (in *Poemas Ingleses*, Tomo II 13-15)

As Dionísio illustrates, list IX (figs. 133 and 134) is the most consistent and all of the poems included on this list were later rewritten by Pessoa onto clean copies and

⁸⁶ Text included in Jackson, K. David, *Adverse Genres in Fernando Pessoa*, 2010: 28.

⁸⁷ See pp. 70, 91.

⁸⁸The poems or extracts belonging to Alexander Search and used in this study are published in: *Edição Crítica de Fernando Pessoa Volume V – Poemas Ingleses (Tomo II) –Poemas de Alexander Search*, Ed. João Dionísio, Imprensa Nacional – Casa da Moeda, Lisboa: 1997and *Obra Essencial de Fernando Pessoa – Poesia Inglesa*, Ed. Richard Zenith, Assírio & Alvim, Lisboa: 2007. Previous studies exist which also include lists, transcriptions and translations of texts signed by Alexander Search: see *Poemas Ingleses* (Tomo II): 23-28.

attributed to Alexander Search, “O elenco IX, respeitante aos livros *Before Sense* e *Waves*, representa a organização mais consistente dos poemas de Search. Foi elaborado no final de Março ou princípios de Abril de 1909 e todos os textos nele incluídos foram passados a limpo e atribuídos ao heterónimo” (*Poemas Ingleses* – Tomo II: 15).

48C-20

Manuscript

<i>Before Sense:</i>	<i>To a Harard.</i>	<i>Jan., 1906.</i>	144	8
	<i>Comedy.</i>	<i>January 1906.</i>	24	2
	<i>Doubt</i>	<i>June 19-1907.</i>	12	1
	<i>Mania of Doubt</i>	<i>June 19-1907.</i>	18	3
	<i>A Temple</i>	<i>Aug. 1907.</i>	9	2
	<i>The Picture</i>	<i>Aug. 1907.</i>	10	2
	<i>The Lutan</i>	<i>Aug. 26-1907.</i>	14	1
	<i>The Sepulchre</i>	<i>Sept. 18-1907.</i>	28	2
	<i>H. of Madness - I.</i>	<i>Jan., 1906.</i>	10	1
	— II.	<i>February 1906.</i>	13	1
	— III.	<i>1908.</i>	6	1
	— IV.	<i>July 5th. 1908.</i>	41	2
	— V.	<i>Dec. 1908.</i>	7	1
	<i>The World Offended.</i>	<i>15 Jan. 1908.</i>	15	1
	<i>A Question</i>	<i>10 Jan. 1908</i>	18	1
	<i>The World</i>	<i>July 1907.</i>	12	1
	<i>The Accursed Poet</i>	<i>6 Aug. 1908.</i>	19	1
	<i>Familiar Conversation</i>	<i>6 Aug. 1908.</i>	18	1
	<i>Pity? No.</i>	<i>6 Aug. 1908.</i>	15	1
	<i>Horror.</i>	<i>Oct. 7. 1907.</i>	49	3
	<i>A Winter Song.</i>	<i>(Jan. 1906).</i>	2	1
	<i>Eastern Insomnia</i>	<i>Jan. 1906.</i>	30	2
	<i>The Clown</i>	<i>Jan. 1906.</i>	18	1
	<i>Heart Music</i>	<i>Dec. 1905.</i>	18	1
	<i>The Inn. & the Stranger.</i>	<i>1906.</i>	24	2
	<i>The Cicer</i>	<i>July 30. 1907</i>	18	1

(Fig. 132: List with Search's poems BNP/E3 48C-20)

48C-21

Before Sense.		Waves.		The Voyage, etc.		Sistered	
		The Game		Before Sense			
The lip	Jan. 2. 1908	Little Bird.	18	Death in Life	30 May 1907-		
Many an evil...	Jan. 10. 1908	Dr. Spirit Family.	12	Love Supreme	8 June 1907-		
Be it so!	Apr. 20. 1908.	...Sun to day...	20	Inaction	23 Sep. 1907.		
Meaningless Lines	Oct. 24. 1908.	Baby's Death	8	Towards the end	2. July 1908.		
Comments	(1908)	Sunset Song.	25	To my dear friend	25 Feb. 1909.		
? A Crime	11 Jan. 1908.	Requiescat.	18	Approaching	28 Mch 1909		
Epigrams	(1908)	Babel me...	37	Farewell	23 Aug. 1907.	24.	
Woman in Black	(1905-)	The last of things	14	Noviana	1906	28	
Men of Science	July 1907.	The Maiden	14	50 + 60 = 110			
Convention	Nov. 1905.	Blind Earth	14	excl. h. D, to be in 13			
God's Work	July 1906.	Noviana	8				
Song of Dirt	4 Dec. 1907.		18				
Justice	28 July 1907.		8				
Beginning	March 1905.		26				
Epitaph	July 1907.		54				
Never have I...	16 Oct. 1907.		25				
In the Street	12 Nov. 1907.		140				
My life	9 Jan. 1908.		120				
Prayer	18 Jan. 1908.		74				
Soul-symbols	Feb. 1906.		36				
Song of the Lizard	25 Oct. 1907.		65				
? Regret	29 May 1907.		32				
Rage.	Dec. 3. 1907.		23				
Resolution	May 7. 1905.		14				

(Fig. 133: List containing Search's poems BNP/E3 48C-21)

Alexander Search expresses all of Pessoa's concerns as a young poet: nostalgia towards childhood, fear of death, fear of madness, the individual's inner journey and the metaphysics of the unknown, all characteristics of decadent poetics of the *fin-de-siècle*. Search's personality and the themes one can find throughout his poetry are a reflection of the young Fernando Pessoa, "A pergunta inicial – *who am I?* – formulada em 1903

(...) sob o nome de A. Search irá atravessar toda a sua obra poética durante 32 anos, sob outros nomes e noutros contextos, mas qualquer que seja a forma de que se revista e o local onde se insira, será sempre o mesmo espinho e a mesma procura (Freire 2004: 45). Search writes down on paper his spiritual and existential crises and demands, and initiates many of the preoccupations which will later be profoundly extended throughout all of Pessoa's poetry. When reading Search's poems, one cannot help but recognizing in his verses the first brush-strokes of the anxieties which shall be echoed in some of Pessoa's adult poetry and which will accompany the Portuguese Poet until the end of his life:

Here lies who thought himself the best
Of poets in the world's extent;
In life he had no joy nor rest.
(EPITAPH 1907, vv. 1-3).

To make this dark world better and more bright.
Oh, with what joy and love I understand
These master-souls that ache for truth and light.
(MAN OF SCIENCE 1907, vv. 12-14).

I have built my temple – wall and face –
Outside the idea of space,
Complex-built as a full-rigged ship;
I made its wall of my fears,
Its turrets many of weird thoughts and tears –
And that strange temple, thus unfurled
Like a death's-head flag, that like a whip stinging around my soul is curled,
Is far more real than the world.
(A TEMPLE 1907)

In the poem signed by Search in 1907, *Never have I*, one can already find a poetic voice which questions his madness, and at the same time sings about, hate, love, death and mystery:

NEVER HAVE I

(...)

So I shall sing my song without hope, cheerless and forlorn,
That man may learn – at least they may laugh – to what some hearts are born;

Song all mystery, all symbols, contradictions in ignoble dance,
But that this is madness complete not smallest ignorance;
Song all of tortures of soul, of a being's human abysm
And never a doubt but this is but raving egotism;
Song of evil, song of hate, song of revolt, song of love
Of Nature, of Mother Nature, the earth at my feet and the sky above;
Song of the hatred of customs, of creeds, of conventions, of institutions
Song of madness unpandering to human prostitutions;
Song of one that better were dead, song of one set aside,
Song of one that hell on earth conspired and combined to deride. (vv. 13-24)

Search could be considered as being Pessoa's initiation journey, and through Search's poetic experimentations Pessoa goes from being a Classic-Romantic poet to becoming a Modernist. Nevertheless, the initial concerns found in these poems will always be present in Pessoa's writing and persona. In the poems signed by Search one can already detect many of the central poetic themes which will later resurface in most of the written work signed by Pessoa's Portuguese heteronyms, the "permanent and contradictory interior dialogue" as Luisa Freire explains is already present in Pessoa's youth poetry:

O aspecto dialogante e dicotómico em que se apresentam os poemas (e terá interesse assinalar que mais da metade da produção sob o nome de Alexander Search se processa em diálogo), já nos diz de um diálogo interior permanente e contraditório, subjacente a eles e correspondente à mundivisão bipartida do poeta, que expediria em 1914 em Português... (Freire 2004: 101)

Following the analysis carried out by Robert Bréchon (1999), it could be stated that Alexander Search takes young Fernando Pessoa from being a Classic-Romantic poet to becoming Modernist, as the poetic experimentations signed by Search are Classic in form and Romantic in thematic, and thus the usage of the term Classic-Romantic poet,

which does not particularly refer to Pessoa's poetry in general, but to Alexander Search or young Pessoa's first poetic experimentations. As it is not hard to acknowledge, Alexander Search or in other words young Pessoa, started to develop as a poet when his literary idols were precisely the English writers whom he read and studied during his childhood in South Africa: the English Romantic writers in majority. Alexander Search, as his own names indicates, is Fernando Pessoa's personal search. As Robert Bréchon accurately points out:

Durante mucho tiempo hubo una lengua en la biografía intelectual de Pessoa. Parecía que el florecimiento confuso de los años de adolescencia y la metódica multiplicidad de la madurez se sucedían sin solución de continuidad. No estaba clara la razón por la cual ese trabajo interior de conformación de personalidades distintas de la suya, que el joven poeta lanzaba fuera de sí como si fueran pseudópodos de su espíritu, desembocaba en la iluminación del «día triunfal» en que aparecen los tres grandes heterónimos. La obra de Alexander Search, que ahora empieza a descubrirse, es el eslabón perdido de esta evolución que lleva del poeta clásico-romántico al «modernista», de la efusión sentimental al lirismo crítico, de la búsqueda ansiosa del yo a la despersonalización sistemática, de la perdida fe cristiana al «paganismo» recobrado. Se advierte tras la lectura de estos textos en verso y en prosa, todos escritos evidentemente en inglés, que Pessoa, entre los quince y los veinte años, situó en la consciencia semificticia de Search y en su obra, ésta real, la tempestuosa experiencia espiritual vivida en esa etapa fronteriza entre ambas edades, esta lucha con el ángel en la cual el doble (Alexander Search) es finalmente derrotado para que el propio Pessoa pueda obtener satisfacción y frecuentar el umbral que le conduce a otra etapa de su iniciación poética. Search es la crisálida de Caeiro, Reis y Campos. (Bréchon 1999: 108)

On the one hand, Search's poetry represents the Classic in its form, as great part of his sonnets follow the Petrarchan style in rhyme and metric (2 quatrain stanzas with ABBA ABBA rhyme and 2 triplet stanzas with rhyme CDE CDE or CDC DCD), and on the other hand, represents the Romantic in thematic as they "express a deep spiritual demand" (Bréchon 109), which is questioned with doubt, irony and concern, more typical of the post-romantics. Along with the Romantic's Shelley, Keats and Lord Byron, we can also find the influences of other Anglo-American authors in Search, such

as William Shakespeare, John Milton and even Ralph Waldo Emerson and Walt Whitman. As Bréchon states, Emerson's transcendentalism is present in Alexander Search through his persistent search of the 'I' (self), and the need of the individual to be in complete harmony with his surroundings (1999: 110). Later on, in the poems signed by the Portuguese heteronyms Caeiro and Campos, Whitman's presence is different and much stronger, as Bréchon points out the readings of Whitman which Pessoa did in 1908 with Search, are not the same as the readings he will do in 1913 with Álvaro de Campos, "la lectura que de Whitman hizo en 1908 no es, desde luego la misma que hará en 1913, cuando el proceso que desemboca en Caeiro y Campos esté más avanzado" (118). In Pessoa's young poetry, we see how Alexander Search, is constantly searching and searching trying to reason with his own self, this need to search and question the mysteries of the self, later in Pessoa's maturity, give place to an Álvaro de Campos which is already tired of searching, and unable to find himself, realizes that life is full of tedium: "*Viajei por mais terras do que aquelas em que toquei... / Vi mais paisagens do que aquelas em que pus os olhos... / Experimentei mais sensações do que todas as sensações que senti, / Porque, por mais que sentisse, sempre me faltou sentir / E a vida sempre me doeu, sempre foi pouco, e eu infeliz*" (A PASSAGEM DAS HORAS, 1915-1923, vv. 227-231).

In these writings, poetry serves as the perfect tool for the young poet to experiment in *search* of intangible truths. One may find that Search idealizes reality, beauty, love or even death in some occasions. Nevertheless, there is a noticeable anguish and suffering felt by the young poet when falling into self-awareness of his condition as a poet who thinks and questions everything perhaps too much "(...) *Thought comes, but blinds the glaring mental sight, / But shakes our mind with echoes of its roar / And bears its force beyond our visual scope; //Horrible beauty and un pitying*

might / That often kills and tears, to rise no more, / The frailest fabric of a dreary hope”
 (THOUGHT, 1904 vv. 9-14). Thus, solitude seems to take over “*Sad lot of all on earth,
 / Sad and loan! / we go to death from birth / cheerless in laugh or groan; / and the
 greatest of us that here must sigh / is but a meteor hurled on high / from the unknown to
 the unknown”* (SAD LOT 1904). In Search’s texts the reader is confronted with a poetry
 which embraces the coming together of mixed and contradictory sentiments and
 reactions of an individual who is walking agitatedly on a quest towards self-awareness:
 “*A curtain hides the mystery / That in the world is known to be, / Mute-horrid as
 impending thunder, / From eyes unsensual that would see / Behind it things for more
 than wonder – / A curtain past whose living folds / His court of shadow Horror holds”*
 (THE CURTAIN 1907, vv. 1-7). Bright moments of self-awareness do seem to be
 reached by Search, save for the self-indulgence which ascends immediately after, thus
 the feeling of decadence prevails: “*The real and the ideal interwound, / And aught of
 earthly joy that heaven beseems. // Then day invades, and all is gone away; / I to myself
 return, and feel such woe / As when a ship-wrecked sailor waked from sleep”*”:

PERFECTION

Perfection comes to me in fevered dreams,
 Beauty divine by earthly senses bound,
 And lulls mine ear with slow, forgetful sound,
 Her full heart’s voice, burst forth in mindful gleams,

Such as I ne’er can grasp. Her soft hair streams
 On to her lustless breast, wherein confound
 The real and the ideal interwound,
 And aught of earthly joy that heaven beseems.

Then day invades, and all is gone away;
 I to myself return, and feel such woe
 As when a ship-wrecked sailor waked from sleep –

From the bright dreams of a sweet village day –
 Lifts up his throbbing head, to hear below

The weighty, sunken rumble of the deep.
(Alexander Search, 1904 in *Poesia Inglesa* 2007: 44)

Luisa Freire argues that in Search's poetry there is already a strong analytical and logical thinking which will prevent the poet from living without constantly questioning his surroundings: "*All things unto me are queries / That from normalness depart, / And their ceaseless asking wearies / My heart. / Things are and seem, and nothing bears / The secret of the life it wears // All things' presence e'er is asking / Questions of disturbing pain / with dreadful hesitation tasking / My brain (...)*" (MANIA OF DOUBT, 1907 vv. 1-10).

Datan também já do tempos de Search o pensamento analítico e o pensamento lógico que iriam impedir o poeta, presente e futuro, de usufruir as coisas e viver os sentimentos sem os questionar. Mais tarde Fernando Pessoa continuará a dizer em prosa "Sou, em primeiro lugar, um raciocinador, e, o que é pior, um raciocinador minucioso e analítico. [...] Sou, em segundo lugar, um analisador que busca, quanto em si cabe, descobrir a verdade". (Freire 2004: 82)

The constant doubts, together with the repetitive vacillations between the real and unreal or the tangible and intangible, disturb the young poet, but it is precisely in that necessity to seek and question what surrounds him and his position as an individual in the world, that one can place Search's poetry. All discomfort, uneasiness or fear emerges precisely from the need to find meaning to his self in the world. As Bréchon points out, "en el comienzo de la trayectoria de Search y en la base de la construcción de su obra se halla una reivindicación idealista sin concesiones. La única verdad es la del espíritu, y el único modo de ser válido es la total inocencia. La poesía es la búsqueda (search) de este ideal, al que debe sacrificarse todo lo demás" (Bréchon 1999: 110).

4.2.2. Considerations on the Poetry Signed by Alexander Search

THE UNKNOWN, FEAR OF MADNESS AND THE INNER VOYAGE

The constant doubts “*All things onto me are queries*”, the feeling of uncertainty provoked by all reality which surrounds him “*How false is truth? How much doth seem / Since dreams are all and all's a dream*” (MANIA OF DOUBT vv. 11-12); the constant questioning of the self “*So to my glance, as if with opium wide, / My very self is grown a mystery; In inextatic fear life doth abide / And Madness like my breath is within me*” (SOUL-SYMBOLS vv. 37-40); and the self-awakening and anguish of the individual who is conscious that as a poet he sees and feels differently from others: “*Too soon I learned to see too clear, / And therefore nothing now can capture / My heart, to which reasoning is rapture, / That sees night where most poets say / «'Tis day - I see it all - 'tis day. / They sing of joy, I sing of fear*” (THE WOMAN IN BLACK, vv. 93-98), make the young poet believe he is going mad. The fear of madness is reflected in some of the poems signed by Search from 1906 to 1908:

Oh God, let me not fall insane!
I know that half-mad I am now;
I feel behind my youthful brow
Horrors it sickens to contain,
Ideas that my sense deride
And inhibition cast aside;
I feel each day, every day
At least in one deep moment's hell
My consciousness completely stay
My reason like a vision reel.
(PRAYER 1908, vv. 5-14).

The young poet sacrifices everything in order to follow the path of his search, and these sacrifices cause him great distress, which falls upon him like a sickness:

WOE SUPREME (1907)

A friend said once to me: «All that thou writest,
Surely 'tis fancy, and pretence, and feigned;
Surely the moaning wherewith thou affrightest
The healthy mind is preconceived and strained!

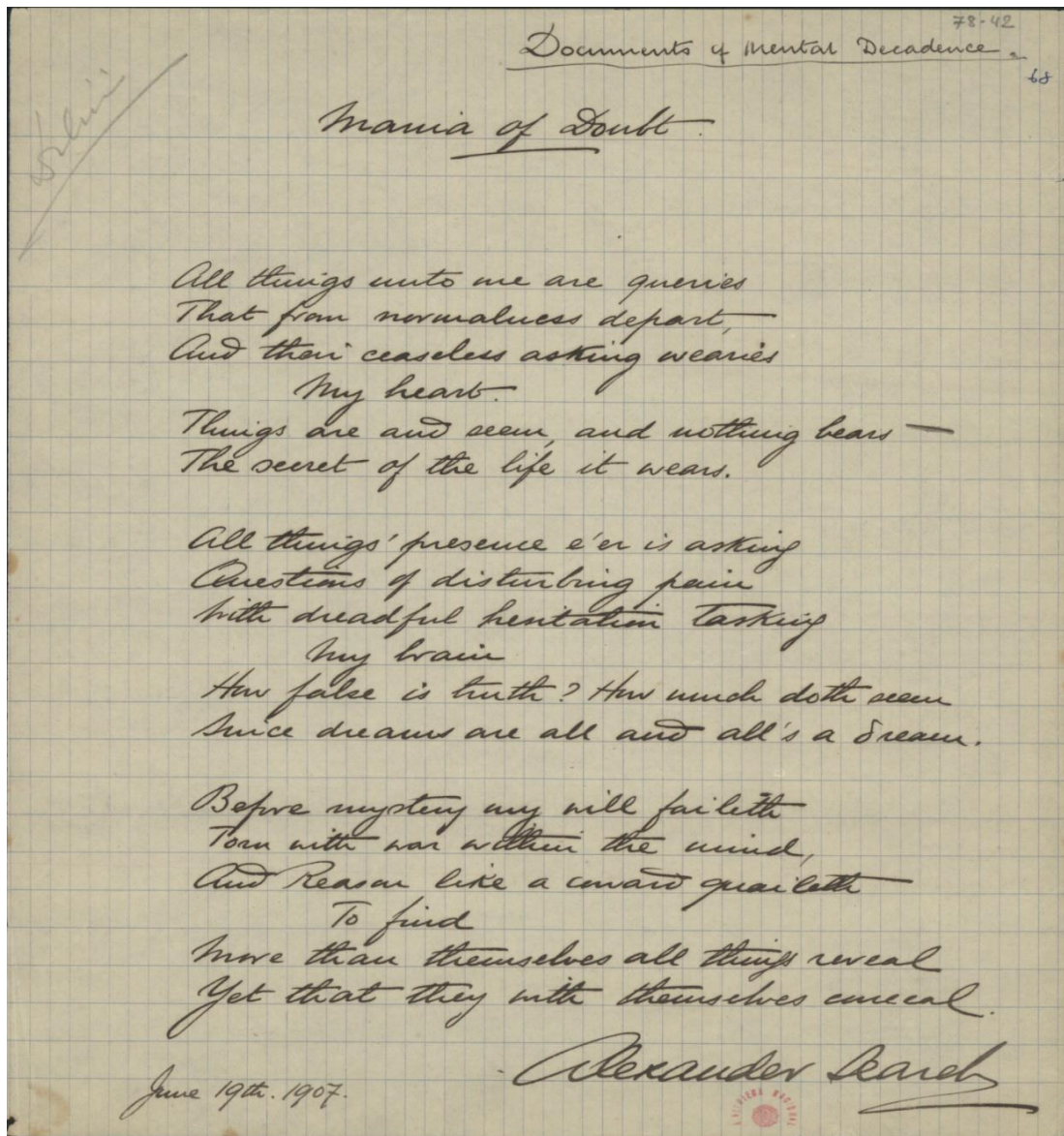
In all the songs and tales that thou indictest
Why's there no word that is not hard or pained?
Why in good things and true thou not delightest,
But even in youth by thee joys are disdained?»

Because, dear friend, thought to be mad is sweet
Sometimes, and though at others nameless woe,
Yet never human pain the pain can meet

*Of the mad brain that doth its madness know;
Because my science learn'd has made complete
The knowledge of an ill that cannot go. (MCJ italics)*

The fear of madness is provoked by the anguish which the curiosity brought about by the occult and the metaphysics of the unknown cause over the poetic voice, mystery is regarded as something violent, “*My simpler thoughts in vain had stemmed / The currant of this madness free, / But that my thinking is condemned / To symbol and analogy: / I deemed a circle might condense / With calm all mystery's violence*” (THE CIRCLE 1907, vv. 7-12).

Evidence of the weight which the fear of madness and the constant doubts and questions caused upon the young poets mind and spirit are the many poems dedicated to these issues: *Sepulcher, Horror, Rage, Song of Dirt*, among others. In folder BNP/E3 78—which gathers the neat copies of some of Search's poems—one finds some of the poems which were to be included under the title ‘Documents of Mental Decadence’, that is: *Flashes of Madness, Mania of Doubt, The Curtain, The Picture and A Temple*.



(Fig. 134: MS. "Mania of Doubt", BNP/E3 72-42)

FEAR OF DEATH

The fear of death and the apprehension suffered by the young poet if he was to die before his poetic mission is achieved is as well a recurrent preoccupation in these youth writings. As can be palpated in the poem which young Pessoa dedicates to John Keats (A KEATS 1908), the anguish provoked by the uncertainty of the unknown or fear of death are a constant theme one may find in the poetry written by young Pessoa and Search.

A KEATS

(Depois de ler o seu soneto:

«*When I have fears that I may cease to be*»)

Estatuário da poesia, tu disseste:

«Ah, se eu morrer sem pôr em verso ardente

Tudo – sim, tudo- que a minha alma sente!»

E morreste, e em pouco! Súbito horror!

Se comigo assim for!

Se eu também não puder dizer ao mundo

O meu sentir atónito e profundo!

Se eu morrer dentro de mim guardando fria

A minha inspiração e a minha dor,

Como tu, Estatuário da poesia!

Fernando Pessoa 1908

Pessoa lost his father very early in his life (age five), and his brother Jorge only a year later. After his mother remarried, and afterward moving to Africa and having to share his mother's attention with his step-brothers and sisters, young Pessoa isolates himself, already stepping towards a life in solitude. The loss of his mother's full attention could have caused upon Pessoa a slight sensation of loss. Moreover, Pessoa's sister (Magdalena) dies in 1901, while the family was still living in Durban, the body was taken to be buried in Lisbon, during the family's 'long vacation' (1901-1902). In 1916, Pessoa once again lives the tragedies of death from up-close, when his friend and literary adventure colleague, the Portuguese poet Mário de Sá-Carneiro commits suicide in Paris. It is not until 1935, on the year of Pessoa's own death, that Pessoa dedicates a poem to his deceased friend: SÁ-CARNEIRO (1934) "*Nunca supus que isto a que chamam morte / Tivesse qualquer tipo de sentido*". It is not hard to acknowledge then, that death lived from up-close and at such early moment in the young poet's life, would always profoundly torment him. Thus, it could be argued that the fact of constantly questioning death and the mysteries of the unknown through poetry commenced in the young poet

(Pessoa-Search) as a way of personal therapy, by trans-passing his fears and questions on to paper:

ON DEATH

When I consider how each day's career
Doth with its footsteps swift yet heavy tread
Approach my soul to those great regions dread
And bring my youth to timeless death more near,

Though strange and sad to me it doth appear
That I (who now am life) must soon be dead,
Some vague, uncertain sorrow weighs my head
And whelms my coward mind with lengthless fear.

Nevertheless though sorrow rage and tear
My heart, yet I each moment's boon shall seize.
And Shape rude laughter from each heart-felt moan:

Not without hope is most extreme despair,
I know not death and think it no release –
The bad indeed is better than the unknown.
Alexander Search, May 1904

As can be observed, this poem respects the form of a classic sonnet (abba, abba, cde, cde). The fear of death gives way as well to the fear of the passage of time which is a recurrent theme in Pessoa's overall production: "(...) *Men of to-day, to-morrow's dust, / When years have passed where shall ye go? / What vulgar daub or horrid bust / Shall chronicle your joy and woe? / Waves on the crest of Life's swift sea, / After to-day who'll think of ye?*" (MEN OF TO-DAY, 1904 vv. 7-12). Fear provokes uncertainty "*Some vague, uncertain sorrow weighs my head / And whelms my coward mind with lengthless fear*". As Zenith states, although it is common for young poets to 'play' with the idea of death, in Pessoa's youth poetry death and the mystery of the unknown have a strong weight and will became a leitmotiv in most of his work:

Outros adolescentes, acometidos por crises existenciais, brincam com a morte, ameaçando que se suicidam e às vezes levando a ameaça a efeito –

precisamente porque a morte ainda não tem peso, não é uma realidade que lhes pareça dizer despeito. Aliás, antes de se aproximar dos 40 anos, é raro alguém sentir que morrerá um dia, porquanto o possa saber racionalmente e mesmo dê passos nesse sentido, mas o jovem poeta era uma exceção à regra. Talvez por isso se tenha tornado poeta – para conferir, através da literatura, uma imortalidade à sua vida, cujo fim terrestre já lhe pesava com um horror íntimo. A morte, e o mistério do desconhecido que a ela está ligado, é um leitmotiv em muita da sua poesia, em Fausto e no Livro do Desassossego. (*Poesia Inglesa*: 22).

NOSTALGIA TOWARDS CHILDHOOD

In *Un Soir à Lima*, which Pessoa wrote in 1935 a few months before his death, the memories of his childhood spent in Africa are recollected with nostalgia. Nevertheless, although nostalgia towards the past seems to increase in the years prior to the poet's death (UMA MAIOR SOLIDÃO, 1931; PEDROUÇOS, 1934...), Pessoa does not only recall the past with nostalgia in his adult poetry. The past remembered with nostalgia is already present in the poetry signed by young Alexander Search. In many occasions the poems of nostalgia towards childhood or past memories are parallel with the loss of someone dear to the Portuguese Poet, in this manner, the emptiness and loneliness provoked by that loss, triggers the memories of a better and happier past which should not be forgotten: "*No tempo em que festejavam o dia dos meus anos, / Eu era feliz e ninguém estava morto. / Na casa antiga, até fazer anos era uma tradição de há séculos, / E a alegria de todos, e a minha, estava certa com uma religião qualquer*" (Campos, ANIVERSÁRIO 1930). As Zenith explains, "As mortes da mãe e do tio Henrique Rosa, nos primeiros meses de 1925, deram origem a reflexões poéticas sobre a lamentável tendência de nos esquecermos até dos nossos entes queridos, depois de mortos" (Zenith, *Poesia do Eu*: 17). Nostalgia towards childhood is also provoked by the need to remember a time when things were simple, where there was no thinking and innocence prevailed. The poet uses nostalgia towards childhood as a way to express the

innocence of the child who lives without thinking and lives without trying to find meaning for his life: “*Eu tinha a grande saúde de não perceber coisa nenhuma, / De ser inteligente para entre a família, / E de não ter as esperanças que os outros tinham por mim. / Quando vim a ter esperanças, já não sabia ter esperanças. / Quando vim a olhar para a vida, perdera o sentido da vida*” (op. cit.). In the poem signed by Search in 1907, the poetic voice yearns for the innocence of a child:

REGRET

I would that I were again a child
And a child you sweet and pure,
That we might be free and wild
In our consciousness obscure;
That we might play fantastic games
Under the trees silent and shady,
That we might have fairy-book names,
I be a lord, you a lady.

And all were a strong ignorance
And a healthy want of thought,
And many a prank, many a dance
Our unresting feet had wrought;
And I would act well a clown's part
To your childish laughter winning,
And I would call you my sweetheart
And the name would have no meaning.
(...).

In *Souvenir*, written by Search in 1904, the act of recalling past memories leads to sorrow, “*How sweetly sad it is sometimes to hear / Some old loved sound to memory recalled*”; memory is confused with dream, “*To see, as if in dreams, some old dear face, / Some landscape's stretch, some field, some dale, some stream, / a memory so sudden, sad and pleasant*”.

Souvenir
How sweetly sad it is sometimes to hear
Some old loved sound to memory recalled,

To see, as if in dreams, some old dear face,
Some landscape's stretch, some field, some dale, some stream,
A memory so sudden, sad and pleasant,
Aught that recalls the days of happy youth.

Then spring in happy pain the tears that wait,
Those subtle tears that wait on thought, and all –
Field, stream and voice – all that we hear or see –
Goes from the sense, adorned with mem'ry's hand
And merges slowly into dreamy light.

I wake; alas! By dreams I was betrayed.
Tis but a semblance that I feel and hear
Because the past, alas! Cannot return.
These fields are not the fields I knew, these sounds
Are not the sounds I knew; all those are gone,
And all the past – alas! Cannot return.

In this poem, reality, fiction, dream and memory are tossed around via games of the imagination which will also be present in Pessoa's future works, "Tanto em Search como nos seus descendentes mais próximos é frequente a rápida passagem do concreto ao abstracto, do físico ao metafísico, do real ao transcendente" (Freire 2004: 104). In addition, as Bréchon points out:

En una carta «a un poeta» fechada de 1914, tras evocar con emoción su primera infancia, reflexiona: «Escribo y divago y me parece que todo esto fue verdadero. Mi sensibilidad está tan a flor en mi imaginación que casi llego a llorar y vuelvo a ser el niño feliz que nunca fui...» Todo en Pessoa está ahí, en esos juegos de la imaginación y de la memoria. (1999: 38)

The fact that Pessoa's young poetry seems to transmit personal feelings, worries or torments, does not make his poetry confessional, as the poems of this thematic are only a small percentage of the totality of his works. Furthermore, the fact that these 'confessional' poems are signed by someone else (a literary personality) already suggest a pronounced distance between the poetic voice in the poems and the poet himself. One must also keep in mind that many of the poems which circulate around the idea of nostalgia towards infancy cannot be traced as being real memories of Pessoa's youth.

Thus, in the poetry signed by Search one already finds one of Pessoa's most extraordinary achievements: feigned realities. Keeping in mind that these poems of nostalgia towards childhood were written when Pessoa was 16-18 years old, at this young age it is hard to believe that he should have felt with such strong profundity longing towards his infancy. As illustrated by Jacinto do Prado Coelho, there is "anti-sentimentalism" in Pessoa's poetry aiming for the absence of biographical elements and a tendency of reducing human circumstances to general truths:

Mas separa-o de Nobre, como, de um modo geral, da tradição lírica portuguesa do «coração ao pé da boca», o seu estrutural anti-sentimentalismo, a ausência do biográfico na sua poesia, a tendência para reduzir as circunstâncias humanas concretas a verdades gerais. O sentimentalismo confessional estava naturalmente fora do seu caminho porque Pessoa viveu essencialmente pela imaginação. (Coelho 2007: 30)

When reading Alexander Search's poetic production one soon finds out that the object of his verses is not to reach tangible answers, but, that these youth poems should be considered important for being the beginning of Pessoa's quest in search of those answers. As a young British poet Search is a true reflection of his creator. The immense literary production signed by Search and written using the English language serve as evidence of Fernando Pessoa's constant contact with Anglo-Saxon culture, and how this culture marked both his person and his works, since he first began his voyage as a writer. The poems written by Search represent the initiation journey of the Portuguese poet, which will later mature and be more precise in his quest, evolving through the poetry written by his Portuguese heteronyms. In Search the road which the modern individual takes while searching and questioning the reality which surrounds him consists in an interior voyage along the barriers of thought, reason and soul, and not a physical voyage:

ON THE ROAD, 1908

Here we go while morning life burns
In the sunlight's golden ocean,
And upon our faces a freshness comes,
A freshness whose soul is motion.

Up the hills, up! Down to the vales!
Now in the plains more slow!
Now in swift turns the shaken cart reels.
Soundless in sand now we go!

But we must come to some village or town,
And our eyes show sorrow at it.
Could we for ever and ever go on
In the sun and air that we hit;

On an infinite road, at a mighty pace,
With endless and free commotion,
With the sun eter round us and on our face
A freshness whose soul is motion!

Nevertheless, as Bréchon states, in Search's poetry there is an awareness that the quest in search of answers is in vain, these poems do not only announce abstract and subjective thoughts, but one finds a real individual behind the mask that truly feels what has been lived:

Sin embargo el joven Search acaba conmoviéndonos tanto como el desengañado Soares del Libro del desasosiego o el Campos derrotado de Estanco, cuando sitúa su debate interior – la consciencia de que su búsqueda es vana – en la realidad concreta de su existencia realmente vivida. No se trata ya de una subjetividad abstracta que enuncia leyes de su relación con el mundo, sino de un auténtico yo que exhala su lamento. Y la impresión es que por fin oímos la voz de Search, igual que más tarde reconocemos las voces distintas e inimitables de Campos y Soares. (Bréchon 1999: 113)

In the poem IN THE STREET (1907), Search seems to have gained consciousness and maturely expresses his life experiences:

If I were born not to aspire
Beyond the life that lead
These people whom life cannot tire,

Who chat and slumber by the fire
Contentedly indeed,
Behind those curtains, by the light
That to the street is somewhat bright;

Could I no more aspire than these,
Were all my wishes bound
In family or social ease,
In worldly, usual jollities
Or children playing round,
Happy where I but to have then
The usual life of usual men.

But oh! I have within my heart
Things that cannot keep still –
A mystic and delirious smart
That doth a restlessness impart,
An ache, a woe, an ill;
A wearied Sysyphus I groan
Against the world's ironic stone. (vv. 15-35)

When reading these youth poems Alexander Search comes to life and is as real as Caeiro, Reis, Campos or Soares. Search existed; he questioned, travelled, gained awareness, lived through his own writing. The artistic act of literary depersonalization carried out by Pessoa was as serious and perfect in the creation of Search as it would later be when creating the Portuguese heteronyms. The classic Petrarchan style of these verses and the slightly antiquated language games, should not discourage the reader, in regard to these poems one stands before an adolescent Pessoa and when reading and considering them it is almost impossible not to recognize the Portuguese Poet's anxieties and artistic bias.

In the Secondary Studies' course book, *Para Compreender Fernando Pessoa* (2006), Amélia Pinto Pais, outlines an interesting table of the poetic themes which are present in the poetry signed by Fernando Pessoa and his Portuguese heteronyms, namely, Caeiro, Reis, Campos and Soares:

Time/Motifs	Fernando Pessoa	Caeiro	Reis	Campos	Mensagem	Soares
Present Dream, evasion	++	O presente é o real e o certo		+	+++	++
the fragmented self	+		+	+		++
Wish of exchange, plenitude, communication	+			+		+
The hour (time)	+	+		+	++	
<i>Carpe diem</i>		+	++			
Ephemeral	+		++			+
Departure, voyage				++		+
Tedium, solitude, resignation, abdication	+		+	+	+	+
Past Seduction and death	+		+	+		
Infancy-seduction and myth	+	+++		++		+
Esoterism	+				++	
Religiosity, pantheism, mysticism	+	+			++	
Future Failure, disbelief, absurd	+		+	++		+
Despair, anxiety	+		+	++		+
Irreversible, ruin	+		+	+		+
Death	+		++	+		
The beyond, eternity	+				+++	
Disbelief, irony, bitterness			+	++		+
Nationalism					+++	+
Paganism	+	+++	++	+		+

(Table 3 Pinto Pais 2006: 324. MCJ translation)

This study suggests the possibility of including Alexander Search in these thematic tables, in order to insert the young British heteronym in Pessoa's overall literary universe together with his more prolific Portuguese heteronyms. As has been analysed, young Search embraces through his poetry many of the anxieties and distresses which will

follow Pessoa until the end of his life. The immense literary production written under his name emphasizes the importance given by Pessoa to his youth companion. Thus, Search and the poetry written by Pessoa under his name should be considered as a significant tool for a better understanding of the beginnings of Pessoa's literary journey and artistic achievement.

Time/Motifs	Search	Fernando Pessoa	Caeiro	Reis	Campos	Mensagem	Soares
Present Dream, evasion	+	++	O presente é o real e o certo		+	+++	++
the fragmented self		+		+	+		++
Wish of exchange, plenitude, communication		+			+		+
The hour (time)	+	+	+		+	++	
<i>Carpe diem</i>			+	++			
Ephemeral		+		++			+
Departure, voyage	++				++		+
Tedium, solitude, resignation, abdication	++	+		+	+	+	+
Past Seduction and death		+		+	+		
Infancy-seduction and myth	+	+	+++		++		+
Esoterism		+				++	
Religiosity, pantheism, mysticism		+	+			++	
Future Failure, disbelief, absurd	+	+		+	++		+
Despair, anxiety		+		+	++		+
Irreversible, ruin		+		+	+		+
Death	+++	+		++	+		
The beyond, eternity	++	+				+++	
Disbelief, irony, bitterness	+			+	++		+

Nationalism						+++	+
Paganism		+	+++	++	+		+

(Table 4 Pinto Pais 2006: 324. My inclusion of Alexander Search)

In order to be able to grow and mature as an individual and a poet, Pessoa has no choice but to kill Alexander Search, and thus Search disappears as abruptly as he was created. Around 1908, when both Pessoa and Search were twenty years old, Search's literary activity seems to decrease and his journey came to an end around 1910. After submerging inside Search's poetry one is astonished when waking to reality and perceiving that Search was just one more of Pessoa's fictional literary characters. Search's death was announced on an Epitaph probably written at the beginning of 1909 and Pessoa continued his journey in solitary—not abandoning the English language for the time being—until the creation of his Portuguese heteronyms in 1912.

EPITAPH
Here lieth A S
Whom God and man left in the lurch
And nature mocked with pain and woe
He believed not in state or church
Nor in God, woman, man or love
Nor earth below nor heaven above.
His knowledge did to this about:
(...) and love is not
Nothing is everywhere sincere
Save sorrow, hatred, lust and fear
And even these sometimes do look
Less than in the ill they work.
He died at twenty odd
This was is dying sentiment:
Accurst be Nature, Man and God.

CONCLUSION

Fernando Pessoa left us masterpieces (both in poetry and prose) written in Portuguese. It was also in Portuguese that his three major and more prolific heteronyms expressed themselves and evolved artistically. Born in Lisbon, on the edge of the most occidental corner of Europe, facing the immense Atlantic Ocean, his artistic creations and foundations helped to shape the beginning of Modernism in the land of Camões, but, furthermore, Pessoa's literary productions know no frontiers. Pessoa's works have trespassed Portuguese borders, and his artistic aesthetics are now an emblem of Modernism worldwide. The Portuguese Author's need to be notable, to create a change of consciousness in society and art, to question all limits of reality and individualism, has made him a legend of twentieth century literature. After all his efforts, his solitary life of dedication to his work, he has indeed become what he wished to be "*toda uma literatura*" (a whole literature), and through the works written in Portuguese language (some with the help of his heteronyms), Pessoa has conquered a place in the canon of universal literature.

By placing Pessoa's English literary characters and the texts they wrote or were planned to write in the forefront of this dissertation, the principal objective was to value them as being additional pieces of the Author's literary production, and argue their significance in the initial formation of his intellectual and artistic concerns. Under no circumstance was this study's intention to undermine the 'Portuguese Pessoa', when

insisting upon the fact that the heteronymic process began during the Poet's youth. The intention of this study is to open the kaleidoscope of possibilities in our understanding of the 'whole Pessoa', considering everything he wrote as being—in different degrees—essential in order to dive a little deeper in our comprehension of his complex literary universe. This study has aimed for the acknowledgement that Pessoa, being bilingual, used both languages equally, depending only on the chronological factor—during his youth, English language was more contiguous to him; during his adulthood Portuguese language was more proximate to him—, but he never completely abandoned any of the languages. Both languages live together in his literary universe until the end of his life, coexisting inside the heteronymic reality. As it has been examined, the Author was from a young age already inclined to literary depersonalization and creation of fictional writers, through a pre-heteronymic scheme, which started in his youth with the creation of English fictional authors (in the most part) and was later transformed into a more serious and conscious heteronymic aesthetic.

In the first part of this study, by assembling all the data referent to Pessoa's English educational background and revaluating his learnings, readings, possible literary influences and bilingualism, the main elements that triggered his first intellectual and artistic concerns were examined. All the diverse elements which helped to shape his knowledge and intellect gave way to a bilingual Fernando Pessoa. The Author's perfect command of the English language was reassessed by his school grades, exam's results, the prizes he won and his first publications in the school's magazine. Pessoa's contact and strong assimilation of the English language from an early age make it easy to understand why he first engaged as a writer creating his first literary experimentations in English language.

In young Pessoa, the fact that he was indeed bilingual and that he chose to express himself in English language as well, is combined with his necessity to play the game of creating ‘others’ and his inclination towards literary depersonalization. Part II of this study has presented the names, signatures, biographical information, projects and texts of his first English-writing literary friends and bilingual translators. By recollecting this information, gathering these literary characters under the same roof and analysing the texts where a fictional universe of personalities was already present, Pessoa’s pre-heteronymic scheme was laid out. As it has been demonstrated, through the written words these characters coexist with each other and with Pessoa himself and are brought to life in a less conscious but nonetheless genuine pre-drama in people. The assimilation of the existence and coming together of these characters is imperative in order to delineate Pessoa’s intellectual predispositions.

Part III of this dissertation has focused only on the texts themselves. The organization and commentary of these texts has shown Pessoa as a multifaceted writer and has reassessed his immeasurable imaginary and intellectual maturity. These English texts have also proven the Author’s perfect command of his second language to the extent of, in some occasions, even being able to use the language to his convenience and advantage. One finds an ultra-literary style in some poems or essays, as well as an excellent usage of English, to create satire and irony in other texts. As it was noticeable, most of these early texts are found not concluded or fragmented, the amount of texts written in English language are still found loose in Pessoa’s Archive —some manuscripts (pencil-written) are already almost illegible— make the full transcription of these texts an urgent task. The present study has insisted upon the fact that, although fragmented, these texts prove to be a necessary tool to convey a broader and more insightful panoramic of the Portuguese Author’s literary universe and the relationship

that both English and Portuguese languages have inside that universe. Part IV has continued the critical study and analysis of Pessoa's youth literary personalities, though focusing more specifically on the revaluation of the works written by the Author's British Poets, Charles Robert Anon and Alexander Search.

As it has been detailed, the poetry signed by Anon and Search represents Pessoa's initiation journey. The large corpus of texts they left behind have revealed the Author's concerns and literary bias during his youth, which later evolved and matured in his adulthood. Search was inserted, through the commentary and analysis of his works, into Pessoa's overall dialogical chain, thus, drawing a consistent outline of the Portuguese Poet's literary process and the evolution towards a more serious and well thought out drama in people. Through Alexander Search, Pessoa steps into adulthood, as was conveyed. Some of the initial concerns Search puts down on paper will be present in Pessoa's adult works, both in the poetry signed under his name (*The Mad Fiddler*), as in the works signed by some of his heteronyms.

This study has demonstrated that there are, in fact, numerous texts written in English. The poetic anthologies signed by Pessoa himself —*English Poems I-II*, *Epithalamium*, *Antinous*, *35 Sonnets* and *The Mad Fiddler*— have already been transcribed and published. Moreover, critical studies have been undertaken regarding *The Mad Fiddler*. Nevertheless, as this study has insisted, there are still other texts (poetry and prose) which remain unpublished. Needless to say that, inclusively, the already published anthologies written in English by Pessoa himself have not been translated to other languages except Portuguese. These English-written texts remain greatly unknown outside the academic circles worldwide. A more consistent insight and critical evaluation of Pessoa's English-writing heteronyms is essential to convey a broader understanding of the totality of the Poet's literary achievements. Alexander

Search should, by all means, be inserted into the heteronymic dialogical chain as his works exemplify a chronological development in Pessoa's artistic aesthetics.

This dissertation has presented a sample of the critical perspectives that can be undertaken regarding Pessoa's English productions and hopes to encourage other scholars on the venture of new and more revealing investigations on this matter: full transcription of all the remaining unpublished texts is imperative; their translation will help their recognition; a critical study dedicated exclusively to the works (poetry, prose and translations) of Alexander Search proves necessary to comprehend the adolescent Pessoa and his intellectual anxieties; the poetic anthologies signed by Pessoa himself could give place to comparative critical studies. Any new investigation or study focused on Pessoa's English texts will provide a valuable tool in our effort to get closer to comprehend the complex literary universe of an individual who marked a before and after in our perception of a true Modernist's aesthetics, whose artistic creations have stepped into and are being repeated in Post-Modern literature.

Na tarde em que escrevo, o dia de chuva parou. Uma alegria do ar é fresca de mais contra a pele. O dia vai acabando não em cinzento, mas em azul-pálido. Um azul vago reflecte-se, mesmo, nas pedras das ruas. Dói viver, mas é de longe. Sentir não importa. Acende-se uma ou outra montra. Numa outra janela alta há gente que vê acabarem o trabalho. O mendigo que roça por mim pasmaria, se me conhecesse.

No azul menos pálido e menos azul, que se espelha nos prédios, entardece um pouco mais a hora indefinida.

Cai leve, fim do dia certo, em que os que creem e erram se engrenam no trabalho do costume, e têm, na sua própria dor, a felicidade da inconsciência. Cai leve, onde a luz que cessa, melancolia da tarde inútil, bruma sem névoa que entra no meu coração. Cai leve, suave, indefinida palidez lúcida e azul da tarde aquática – leve, suave, triste sobre a terra simples e fria. Cai leve, cinza invisível, monotonia, tédio sem tropor. (Soares, *L.D* 2014: 220)

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APPENDIX

RESUMEN EN ESPAÑOL

OBJETIVOS DE LA INVESTIGACIÓN

El principal objetivo de esta tesis doctoral es el de reevaluar y examinar las obras escritas en inglés por Fernando Pessoa —en concreto se centra aquellos textos que Pessoa escribió durante su niñez y adolescencia, en el periodo que va desde, aproximadamente, 1902 hasta 1915—, así como dar voz a los personajes ingleses creados por el autor, un elemento más de los logros literarios del poeta portugués o una pieza más de su complicado pero extraordinario universo literario, no al margen, sino como parte de un todo, que no es otro que el proceso de creación artística de este prolífico poeta. Este estudio cree en la premisa de que el bilingüismo o el uso de más de un idioma en el arte no suplanta el otro idioma sino que, por el contrario, enriquece los logros artísticos del artista en su totalidad. Como será analizado, en el caso de Pessoa, el bilingüismo enriquece su obra en mayor medida que en otros escritores, ya que ambas lenguas le son igualmente sustanciales. Pessoa comenzó su viaje literario escribiendo textos en lengua inglesa atribuidos a personajes literarios británicos quienes, sin duda alguna, deberían ser reconocidos y considerados como piezas importantes en la totalidad de la producción literaria del poeta y en su universo literario. Asimismo, estos textos escritos

en inglés dan testimonio de las primeras creaciones y experimentos literarios del autor durante su niñez y adolescencia y son embriones de lo que más tarde se considerará como su mayor creación artística: su creación del *drama em gente*.

Como se demostrará a lo largo de este trabajo, el proceso heteronímico en la obra de Pessoa estuvo siempre presente desde sus inicios como escritor, por lo que el punto de partida de lo que más tarde se transformó en la estética heteronímica del poeta había ya empezado durante su adolescencia y era ya palpable en los textos que escribió en lengua inglesa. Los personajes literarios ingleses de Pessoa no son solo prueba de ello sino que algunos de sus primeros textos como *Ultimus Jocularum*, escrito por Pessoa en 1904, y *The Transformation Book or Book of Tasks* (1908), ya presentan un universo ficcional donde esos personajes literarios coexisten, previendo la futura coexistencia literaria y relación entre Álvaro de Campos y Ricardo Reis con su *Mestre* Alberto Caeiro, o incluso con Pessoa mismo. Pessoa lleva a la práctica (desde temprana edad) la idea de que los textos escritos son siempre auténticos, independientemente de la autenticidad o ‘realidad’ del autor que los escribe o los firma. Sus jóvenes personajes literarios británicos dan inicio al proceso heteronímico a través del acto de la escritura. El propósito de revisar críticamente y transcribir algunos de los textos escritos por los jóvenes personajes ingleses de Pessoa es, en gran medida, el de delinear las principales características de estas producciones literarias y trazar diferencias o similitudes entre los textos y personajes ingleses de Pessoa. Por otra parte, la afirmación de que estos textos escritos en lengua inglesa son piezas fundamentales y centrales del proceso del “drama estático” dentro del universo literario del autor portugués es imperativa para transmitir un mayor conocimiento de las ansiedades intelectuales y literarias del joven poeta en las primeras etapas de su vida y para reevaluar los mecanismos literarios que dieron lugar a su *drama em gente*, así como para afirmar el papel determinante que la lengua inglesa

tuvo en la creación de estos primeros mecanismos. La reinterpretación y renovación de nuestras tradiciones literarias que Pessoa llevó a cabo y las diversas creaciones poéticas (artísticas) que han hecho de él una leyenda del Modernismo estaban ya presentes en sus incipientes textos y en sus primeros autores ficticiales. Es precisamente esa continuidad, que empezó en su adolescencia y con un esquema pre-heteronímico en lengua inglesa lo que considera y establece sobre bases documentales este estudio.

Bajo el título *Los personajes literarios ingleses de Fernando Pessoa: estudio crítico y valoración de personalidades y textos*, ha querido agruparse en un único estudio todo lo que ya ha sido sacado a la luz y aportar nueva información, percepción y análisis crítico, haciendo referencia y enfocando el estudio únicamente en los personajes literarios ingleses y sus textos. La recopilación de datos, junto con el listado de personajes y textos, ha resultado ser una tarea compleja y, asimismo, aventurarse en el Archivo de Fernando Pessoa ha sido laborioso pero, a su vez, igualmente enriquecedor y satisfactorio. La posibilidad de explorar el Archivo personal de Pessoa abrió un universo completamente novedoso para este estudio en lo que a sus heterónimos ingleses se refiere. Cada texto recopilado en el Archivo —ensayos, poemas, notas, diarios personales, cuadernos, comentarios sueltos, firmas y diarios de lectura— ha abierto el abanico de conocimiento del *drama em gente* inglés de Pessoa. Algunos de los textos son prácticamente ilegibles y la caligrafía del autor es de difícil lectura en ciertos documentos. Esto se añade a la problemática relacionada con el hecho de que los primeros textos en inglés de Pessoa se encuentran inconclusos o fragmentados e incluso en gran medida, desordenados dentro del Archivo. Hay numerosas firmas —algunas de ellas pertenecientes a sus propios personajes literarios; otras de aclamados autores que él mismo admiraba— y, a pesar de que la mayoría de los documentos que contienen

firmas de personajes literarios ingleses han sido contabilizados en este estudio, cabe la posibilidad de que otras firmas existentes en el Archivo no hayan sido descubiertas.

Los personajes literarios ingleses (pre-heterónimos) presentados en este estudio, sus textos y todos los demás textos escritos por Pessoa él mismo (incluyendo aquellos que se encuentran fragmentados o inconclusos) deberán ser detalladamente estudiados, transcritos, editados, traducidos y publicados en su totalidad. Estos textos constituyen una pequeña parte de la obra pessoana pero son, no obstante, una parte valiosa para aumentar nuestro conocimiento sobre las inclinaciones literarias y artísticas del poeta portugués. Varios extractos de algunos de estos manuscritos inéditos han sido transcritos (traducidos, en algunos casos) a lo largo de este estudio. El corpus de textos reunidos en esta tesis pretende estimular el desarrollo de estudios críticos y de diversas hipótesis referentes al valor literario de estos textos y su inclusión como siendo representaciones significativas en la totalidad de los logros artísticos y del universo literario de Pessoa, ampliando el caleidoscopio de posibilidades a lo que a la producción literaria inglesa del poeta portugués se refiere.

LA EDUCACIÓN INGLESA DE PESSOA Y SU BILINGÜISMO

Cuando se trata de comprender una personalidad tan compleja, un fenómeno tan excepcional y un corpus de producción literaria tan amplio, uno debe reconocer todos y cada uno de los aspectos de la totalidad del universo que supone Fernando Pessoa. Aceptar esta premisa implica reconocer que las circunstancias vitales del poeta le proporcionaron la oportunidad de ser bilingüe, que produjo innumerables escritos en inglés (algunos de los cuales permanecen inéditos), y que, a pesar de que su poesía en lengua inglesa haya sido en algunas ocasiones rechazada por la crítica y permanezca, en

cierta medida, inexplorada, Pessoa nunca dejó de escribir en inglés. Este estudio pretende hacer justicia al *conjunto* del universo literario de Pessoa, considerando la totalidad de sus textos como piezas esenciales para la integral comprensión de su obra. Quizá sea difícil delinear la vida de un poeta que vivió única y exclusivamente para su producción artística, un poeta que construyó diferentes vidas-en-ficción y, a veces, ese mismo efecto de máscara-sobre-máscara / máscara-bajo-máscara hizo que fuera casi imposible distinguir al hombre real de sus personajes ficcionales (o máscaras). No obstante, existía de hecho un hombre detrás de las máscaras, ese hombre era bilingüe y fue precisamente ese bilingüismo que enriqueció su *drama em gente*. Por ese motivo, la primera parte de este estudio reestablece los hechos principales que amplían el caleidoscopio de posibles respuestas a la pregunta de por qué este poeta escribió usando la lengua inglesa, como ilustración para dar a conocer el trasfondo necesario previo al análisis de las primeras experimentaciones poéticas en inglés y la creación de sus personajes literarios ficcionales ingleses.

Analizando algunos de los acontecimientos más relevantes de la niñez y adolescencia de Pessoa, este estudio ha pretendido reevaluar y descubrir —a través de los estudios, las lecturas, el bilingüismo, las experiencias y las posibles influencias literarias del autor— su constante contacto con la cultura anglo-americana a lo largo de su vida. La educación recibida por Pessoa en Durban se ha revelado como sumamente significativa en el desarrollo de su personalidad e intelecto. La recopilación e inclusión de esta información es crucial para asentar las bases hacia una mejor comprensión, no solo de las circunstancias que hicieron de Pessoa un poeta bilingüe, sino también de la creación de sus personajes literarios ingleses y del inicio de su producción y estética artística.

EL ESQUEMA PRE-HETERONÍMICO O *DRAMA EM GENTE* INGLÉS

El propósito de este estudio es el de delinear, explicar y reevaluar toda la información existente concerniente a los personajes literarios ingleses de Pessoa, proporciona un acercamiento a cada uno de ellos individualmente y trazando su posición dentro del universo literario pessoano, así como exponer las obras que se le asignaron a cada uno y los proyectos literarios que llevaron o se propusieron llevar a cabo. Al catalogar por primera vez los personajes literarios ingleses de Pessoa, uno se puede asombrar al descubrir que en verdad existen tantos nombres, firmas e innumerables proyectos y escritos en diferentes géneros literarios, todos escritos en lengua inglesa. Como acercarse al estudio y análisis de estas obras y sus autores es una tarea sobrecogedora que debe, sin duda alguna, ser desarrollada y considerada como de irrefutable importancia para acercarse a una más de las diversas partes del universo literario de Pessoa. O, mejor incluso, si alguien lo pretende, el encajar las diferentes piezas que componen su obra y facilitar la mejor comprensión de estos personajes literarios ingleses y su contribución a la obra de Pessoa. El cómo llevar a cabo esta tarea será siempre confrontado con la gran problemática surgida por los innumerables escritos, autores y productividad llevados a cabo por el hombre solitario escondido detrás de las operaciones de su propio y único *drama em gente*. Este estudio defiende que el *drama em gente* pessoano también comprende una versión inglesa que, si considerada por separado, podría ser denominada como *English drama in people*. No obstante, la intención de este estudio no es considerar la faceta angloamericana del autor portugués como algo exclusivamente separado de su producción literaria portuguesa, sino como parte de un todo, ya que los escritos de Fernando Pessoa en inglés —a pesar de que poseyeran mayor consistencia y fluidez durante su juventud— fueron paralelos a su

producción literaria en lengua portuguesa a lo largo de su vida, como se demuestra en este trabajo.

Las diferentes nomenclaturas escogidas por Pessoa para explicar los heterónimos y su proceso de *outrar-se* con intenciones de concluir en qué posición deberían situarse los personajes literarios ingleses se considera imperativo. Mediante la revaluación de las tendencias del autor hacia la despersonalización y creación literaria y el análisis de su textos de juventud *Ultimus Joculatorum* y *The Transformation Book or Book of Tasks*, se expondrá aquí la existencia e importancia de los personajes literarios ingleses en la construcción del esquema pre-heteronímico serán aquí expuestas. El análisis de los textos *Ultimus Joculatorum* y *The Transformation Book or Book of Tasks* facilita la comprensión de la creación pessoana de ambientes ficcionales en los que sus personajes literarios coexistieron como integrantes del *drama em gente* del joven autor, antes incluso de su regreso definitivo a Lisboa en 1905. Estos “otros” personajes ingleses tienen nombre y apellidos, firmas, poemas, ensayos, comentarios sueltos pero, más importante aún, son responsables de numerosos proyectos literarios (incluidas algunas traducciones) de su autoría planificadas por el poeta portugués. Pessoa nunca dejó de crear heterónimos ingleses o bilingües en portugués-inglés. Los distintos retratos que el joven Pessoa diseñó de algunos de estos personajes —encontrados tanto entre los documentos personales del autor del Archivo y en sus cuadernos de escuela— sugieren también la importancia que él mismo les dedica dentro de su universo imaginario.

El hecho de que Pessoa usara distintos idiomas no supone diferentes líneas de pensamiento o diferentes estéticas en función de la lengua utilizada. La diferencia entre estos primeros heterónimos ingleses y sus textos y la producción literaria posterior del autor, recae en un factor cronológico, como este estudio sostiene: las diferentes fases de la vida del poeta en las que los textos fueron escritos. No es difícil de imaginar que la

formación y educación británica de Pessoa son la razón por la cual el autor inicia su producción literaria en lengua inglesa. Desde ese momento, Pessoa no dejará de crear nuevos heterónimos ingleses o bilingües, o incluso heterónimos que se dedicaran únicamente a la traducción de sus propias obras. Pessoa, de esta manera, logra incluir en un mismo “drama estático” todos los procesos de creación de una obra: su creación, traducción, edición (con prólogos incluidos) y su crítica e inclusión en algún movimiento literario.

Alexander Search, el poeta británico de la juventud de Pessoa, ya es considerado actualmente por los críticos y estudiosos como un personaje importante en el universo literario del autor, pero debe tenerse en cuenta siempre que, antes del surgimiento de Search, Pessoa había creado ya muchos otros personajes literarios distintos que le ayudaron a dar forma a lo que se puede considerar como una estética pre-heteronímica. Muchos de estos personajes literarios creados durante la infancia del escritor producían textos en lengua inglesa y, por consiguiente, ayudaron también a establecer el inicio del universo literario del poeta portugués. A pesar de que algunos textos se encuentren fragmentados, estos personajes literarios pre-heteronímicos no solo escribieron poesía, sino que también se adentraron en otros géneros literarios como los ensayos, los prefacios, las correspondencias y otros muchos proyectos literarios que Pessoa había planeado que emprendieran. El hecho de que algunos de los textos escritos durante la infancia de Pessoa sean apenas fragmentos, estén inconclusos, o que los personajes literarios ingleses no estén tan intencional o perfectamente forjados como lo estarán más adelante los heterónimos portugueses, no significa necesariamente que deban ser subestimados, ya que pertenecen a la totalidad del sistema de creación artística del poeta y deberían ser considerados como parte de esa totalidad, como se concluye en este estudio.

De entre los ciento sesenta heterónimos incluidos en el último recuento publicado en *Teoria da Heteronímia* (2012), donde apenas se han incluido aquellas personalidades con, por lo menos, un texto, cuarenta y cinco de ellas son personajes literarios de lengua inglesa o traductores bilingües. Este estudio también incluye en esa lista a Charles Baker y Martin Kérvavas como personajes literarios, sumando un total de cuarenta y siete personajes literarios de lengua inglesa conocidos hasta la fecha. Por lo tanto, casi un cincuenta por ciento de los personajes literarios creados por Pessoa comparte su bilingüismo o escribe en lengua inglesa. Los personajes literarios de la infancia de Pessoa que escribían exclusivamente en portugués no serán incluidos en este estudio ya que sería sobrecogedor enfrentarse con un corpus tan extenso en este análisis. Por ese motivo, los primeros ‘*conhecidos inexistentes*’ de Pessoa, Chevalier de Pas (1893-1894) y Pip (1902-1904) no serán aquí analizados en detalle. Igualmente, los diferentes colaboradores que participaron en el periódico juvenil ficticio de Pessoa, *O Palrador*, tampoco serán incorporados a este estudio porque, a pesar de que todos posean nombre apellidos ingleses, sus textos están escritos exclusivamente en portugués.

El propósito de este estudio es revisar esas personalidades literarias ficcionales que, bajo nombres ingleses o portugueses, hayan escrito por lo menos un texto — ensayo, poesía, relato breve, obra de teatro, traducción o correspondencia— en lengua inglesa. Algunos de estos autores ingleses ficcionales nunca firmaron ningún texto específico, pero contribuyeron a algunos de los proyectos literarios que Pessoa tenía planeados. Por consiguiente, estos personajes fueron en ciertos momentos participantes activos en la *cotérie inexistente* de Pessoa y serán también, por ello, estudiados. El estudio de los diferentes personajes literarios será completado dividiendo el corpus de este estudio en géneros literarios, utilizando *una* de entre muchas y distintas posibilidades de abordaje, considerando la forma elegida como el proceso de

organización más riguroso, teniendo en cuenta los objetivos que se pretenden alcanzar. Por ello, en lugar de focalizar el objeto de este estudio en la organización cronológica de los personajes literarios por orden de aparición o firma e incluir sus principales textos escritos, analizaremos cada personaje ficcional cronológicamente, pero dentro del género literario al que pertenece: poesía, ensayo y otros textos en prosa, relato breve y traducciones, con la pretensión de destacar asimismo los propios textos. Los diferentes textos y fragmentos dedicados a la astrología escritos por astrólogos ficticiales británicos o bilingües serán incluidos en el epígrafe de ensayos. Algunos personajes tienen producciones literarias en más de un género y son, al mismo tiempo, traductores bilingües. Por ello, los traductores bilingües han sido también incluidos en este estudio. La traducción es, de hecho en el universo literario de Pessoa, no solo una prueba importante que demostrar el bilingüismo del autor, sino también una herramienta cuando se trata de entender y de confirmar la coexistencia y conexión que existe entre todos los heterónimos pessoanos y sus textos, como parte de un ya latente esquema pre-heteronímico. La insistencia en traducir textos (los suyos o los de sus personajes literarios) para mostrar la coexistencia de ambos mundos y lenguas, caminando juntos como dos partes distintas pero iguales del mismo universo artístico en el imaginario de Pessoa.

TEXTOS FIRMADOS POR LOS PERSONAJES LITERARIOS INGLESES DE FERNANDO PESSOA Y JUSTIFICACIÓN DEL CORPUS DE TEXTOS SELECCIONADO

Revisar y transcribir algunos de los textos escritos por los personajes literarios ingleses de Pessoa (jóvenes personajes literarios en su mayoría) es imperativo para poder delinear su importancia dentro del universo literario del autor. El adolescente y joven Pessoa posee ya una predisposición y determinación analítica y un autoconocimiento de

su posición como escritor. Sus ensayos demuestran un gran conocimiento de los distintos estilos, tradiciones y géneros literarios, concretamente, *Essay on Poetry*, *Essay on Intuition* or “*Essay on Comedy*”. Desde muy joven, Pessoa se establece como un escritor polifacético, que posee un imaginario inconmensurable, que va de la poesía a cualquier otro género literario, de una lengua a otra, y más sorprendentemente, haciendo que los diversos aunque fragmentados elementos de su arte coexistan de manera congruente.

Los escritos del joven Fernando Pessoa, como con certeza serán reconocidos, reúnen sus primeras experimentaciones literarias y sintetizan ya muchas de las preocupaciones literarias, artísticas e intelectuales del autor. Estos primeros textos no deberán considerarse como parte independiente de la producción literaria del autor en lengua portuguesa, ya que representan el principio de una estética literaria que será posteriormente ampliada y mejorada, culminando en los textos portugueses del Pessoa adulto. Al adentrarse en la obra del joven poeta, se podrá encontrar en sus textos una gran diferencia, entre estos y los que más tarde escribirá de adulto, en cuanto a estructura y estilo ya que los primeros textos ingleses siguen una estructura formal más clásica, probablemente inspirada por las lecturas de los poetas clásicos y románticos ingleses.

La recopilación de los textos de juventud de Pessoa, teniendo en cuenta que algunos de ellos son solo fragmentos, ha resultado ser una tarea compleja. El corpus de textos se ha dividido en diferentes partes según su género literario, siguiendo el criterio de subdivisión realizado en el capítulo II en la subdivisión de los personajes literarios ingleses. Bajo el título ‘*Poetry and Prefaces for Poetic Anthologies*’, se podrán encontrar una breve muestra de poemas, teniendo en cuenta que gran parte de los poemas escritos por los poetas ingleses, Charles Robert Anon y Alexander Search serán

analizados en mayor profundidad en el capítulo IV. Por consiguiente, la mayoría de textos seleccionados para el corpus de este estudio se escribió en exclusiva por los personajes literarios o traductores bilingües y han sido previamente mencionados en el capítulo II. Aquellos textos que no hayan sido firmados pero que se encuentran datados más o menos en la misma fecha, también se han incluido. De los textos que se pueden encontrar en esta tesis, parte de ellos ha sido previamente publicada por diferentes autores; otros han sido transcritos partiendo de los manuscritos originales encontrados en el Archivo de Pessoa.

A pesar de que la mayoría de textos que analizaremos están inconclusos o son fragmentos, Pessoa se presenta en ellos sorprendentemente maduro y determinado y en su mejor versión como escritor, revelando ya sus capacidades literarias y artísticas, no solo en el proceso de creación de su esquema pre-heteronímico, sino también, y con más énfasis, cimentando el principio de la unión y coexistencia de las lenguas inglesa y portuguesa dentro del mismo mundo imaginario. Los artículos de su crítico literario británico, I. I. Crose, sobre Alberto Caeiro o Álvaro de Campos, demuestran claramente esa perfecta convivencia entre las dos lenguas. Algunos versos ingleses sueltos, no firmados, no datados, fragmentarios e inéditos se han transcrito al final del capítulo como muestra de la amplia producción de textos en lengua inglesa que, infelizmente, todavía no se encuentra catalogada en su totalidad.

LA POESÍA DE JUVENTUD: CHARLES ROBERT ANON Y ALEXANDER SEARCH

Los poetas que dominan la juventud de Pessoa, Charles Robert Anon y Alexander Search, se analizarán por separado en el capítulo IV de este estudio debido a que el corpus de textos firmados por estos personajes literarios es considerablemente más

amplio que el de otros personajes y, en consecuencia, se pretende dar una mayor atención y analizarlos de manera más precisa y concisa. Ya desde 1903 puede considerarse a un Fernando Pessoa quinceañero como escritor, y un escritor bastante serio y consciente, en verdad. La creación pre-heteronímica de Pessoa sienta las bases para su posterior teoría heteronímica y demuestra que su autor se inclinaba ya, desde muy temprana edad, hacia la despersonalización y creación de personajes literarios con cuya ayuda pretendía abrazar *toda uma literatura*. Si hay algún tipo de evolución en la producción artística de Pessoa, probablemente no se encuentre en la evolución estilística o temática de sus textos, sino en la reunión de sus heterónimos como concepto y estética artística. Probablemente, lo que empezó como un ‘juego’ infantil de crear amigos ficticiales que escribieran ensayos y poesía o que participaran como colaboradores en periódicos, haya fomentado dentro del universo literario imaginario de Pessoa la formación del concepto de heteronimia que, paso a paso, el autor llegó a dominar por completo en su edad adulta. Innegablemente, Pessoa viaja. No obstante, como este estudio pretende demostrar, viaja no sólo de un personaje a otro personaje, sino también de una lengua a otra lengua. Ese viaje que Pessoa inicia durante su adolescencia, a través de sus personajes literarios y textos ingleses, parece concluir con la creación de Alexander Search. Tras la muerte y desaparición de este personaje, alrededor de 1910, Pessoa no abandona por completo sus proyectos literarios en lengua inglesa pero, de ahí en adelante, firmará siempre sus poemas ingleses con su propio nombre. Pessoa seguirá creando escritores y traductores bilingües, pero Alexander Search será su último poeta inglés ficcional ‘completo’.

Charles Robert Anon y Alexander Search no son apenas los autores de las experimentaciones poéticas en lengua inglesa más ‘serias’ del joven Fernando Pessoa, sino que son también responsables por haber firmado la mayor parte de los poemas que

el autor escribió durante su adolescencia y juventud. La importancia de incluir a estos jóvenes poetas británicos en la totalidad de la cadena dialógica de Pessoa se determina en la necesidad de delinear el proceso creativo de Pessoa y en la evolución de lo que, más tarde, se convirtió en su más extraordinaria creación; los heterónimos. Es importante recalcar el hecho de que, a pesar de que ambos personajes literarios no habían sido ideados por el joven Pessoa detalladamente, como más tarde ocurrirá con los personajes de Alberto Caeiro, Ricardo Reis, Álvaro de Campos o Bernardo Soares, las personalidades de los dos jóvenes poeta ingleses y su producción poética son la muestra más reveladora y evidente de un *drama em gente* inglés del Pessoa adolescente.

Tanto Charles Robert Anon como Alexander Search son, sin duda alguna, los personajes literarios ingleses más prolíficos de Pessoa, ya que todos los proyectos literarios que emprendieron (poesía en su mayoría) se llevaron a cabo. Estos dos personajes literarios dejaron un amplio corpus de escritos que revelan las preocupaciones literarias de Pessoa durante los años que van desde 1903 a 1910. Es precisamente a través de estos personajes literarios y de su legado escrito como se revelan las inquietudes personales y artísticas del joven Pessoa; y es gracias a Anon y Search como Pessoa se adentra en la edad adulta, tanto psicológica como artísticamente. La intensa y, a veces, fingida nostalgia de la infancia, el miedo a la muerte, el viaje interior hacia el autoconocimiento y la autoconsciencia, el a veces trágico advenimiento de un amor platónico, el temor hacia la locura, las repetitivas dudas y contradicciones del individuo y del artista moderno y la metafísica del temor hacia lo desconocido son algunas de las principales inquietudes y temas que rodean la poesía firmada, en un principio, por Anon y, posteriormente, reexaminada, ampliamente desarrollada y sufrida por Alexander Search.

CONCLUSIÓN

Fernando Pessoa dejó obras maestras (tanto en poesía como en prosa) escritas en portugués. Fue también en portugués como sus tres heterónimos más importantes y prolíficos se expresaron y evolucionaron artísticamente. Nacido en Lisboa, en el borde de la esquina más occidental de Europa, frente al inmenso Océano Atlántico, sus creaciones artísticas y fundaciones ayudaron a dar forma al principio del Modernismo en la tierra de Camões pero, sobre todo, el trabajo de Pessoa no conoce fronteras. Sus obras traspasaron las fronteras portuguesas y su estética artística es ahora un emblema del Modernismo. La necesidad del autor portugués de ser notable, de provocar un cambio de conciencia en la sociedad y el arte, de cuestionar los límites de la realidad y el individualismo, han hecho de él una leyenda del Siglo XX. Después de todos sus esfuerzos y de una vida solitaria dedicada exclusivamente al trabajo literario, Pessoa ha logrado convertirse en lo que él deseaba ser: “*toda uma literatura*”, y a través de sus obras escritas en portugués (algunas de las cuales con la ayuda de sus heterónimos), ha conquistado un lugar en el canon de la literatura universal.

Enfocando este estudio en los personajes literarios ingleses de Pessoa y los textos que estos escribieron o planearon escribir, el objetivo principal es el de valorizar a estos personajes como piezas adicionales de la producción literaria del autor, así como discutir su importancia en la formación inicial del intelecto de Pessoa y sus inquietudes artísticas. Bajo ningún concepto se pretende con este estudio minimizar la importancia y calidad del ‘Pessoa portugués’ al insistir en el hecho de que el proceso heteronímico tuvo inicio durante la juventud del poeta. La intención de este estudio es abrir el abanico de posibilidades para la comprensión de ‘todo Pessoa’, considerando todo lo que escribió —en distinto grado— como esencial para poder adentrarse un poco más en la

comprensión de su complejo universo literario. Este estudio aspira al reconocimiento de que Pessoa, siendo bilingüe, usó indistintamente ambos idiomas, condicionando su uso apenas a factores cronológicos —durante su infancia y juventud, el inglés le fue más cercano; durante su vida adulta, el portugués le fue más próximo—, pero nunca abandonó completamente ninguna de las lenguas. Por el contrario, ambas lenguas convivieron en su universo literario hasta el final de su vida, coexistiendo dentro de la realidad heteronímica. Como se ha podido demostrar con este estudio, el autor, desde muy temprana edad, estaba inclinado hacia la despersonalización literaria y la creación de escritores ficticiales, a través de un esquema pre-heteronímico, al que dio comienzo en su juventud con la creación de autores ficticiales (en su gran mayoría), transformándose posteriormente en una más seria y consciente estética heteronímica.

En la primera parte de este estudio, al recoger toda la información relacionado con el trasfondo educativo inglés de Pessoa y reevaluar su aprendizaje, lecturas, influencias literarias posibles y bilingüismo, se han examinado los principales elementos que desencadenaron sus primeras inquietudes intelectuales y artísticas. Todos estos elementos que ayudaron a dar forma a su conocimiento e intelecto dieron lugar a un Fernando Pessoa bilingüe. El perfecto uso de la lengua inglesa por parte del autor se reafirma con sus resultados académicos, notas escolares, premios que ganó y primeras publicaciones en la revista escolar. El contacto y sólida asimilación de la lengua inglesa por parte de Pessoa desde una edad tan temprana hacen que sea fácil comprender por qué dio sus primeros pasos como escritor creando sus experimentaciones iniciales en esta lengua.

En el Pessoa joven, el hecho de ser bilingüe y de haber escogido también en inglés como lengua de expresión se combina con su necesidad de inventar un juego de creación de ‘otros’ y su inclinación hacia la despersonalización literaria. En el capítulo

II de este estudio se han detallado los nombres, firmas, información biográfica, proyectos y textos de sus primeros amigos escritores en lengua inglesa y los traductores bilingües. Al recopilar esta información, reunir estos personajes literarios bajo el mismo techo y analizar los textos en los cuales ya se encontraba presente un universo ficcional de personalidades, se ha presentado el esquema pre-heteronímico de Pessoa. Como ha sido anteriormente demostrado, a través de la palabra escrita estos personajes coexisten, entre ellos y con Pessoa, y son traídos a la luz en un menos consciente pero no obstante genuino *pre-drama em gente*. La asimilación de la existencia y recolección de estos personajes es imperativa si se pretende delinear las predisposiciones intelectuales del poeta portugués.

El capítulo III de esta tesis doctoral se ha centrado exclusivamente en los textos escritos por los personajes literarios ingleses. La organización y comentarios de estos textos ha dado a conocer a Pessoa como un escritor multifacético y ha reafirmado su inmensurable imaginario y su madurez intelectual. Estos textos ingleses han demostrado también el perfecto uso por parte del autor de su segunda lengua, llegando incluso, en algunas ocasiones, a ser capaz de utilizar el idioma según su conveniencia y, sin duda, para ventaja suya y de su arte. En algunos poemas y ensayos se puede encontrar un estilo ultraliterario, al igual que un excelente uso del inglés, como una herramienta para crear momentos de sátira e ironía en los textos. Como ha sido perceptible, la mayoría de estos textos se encuentran fragmentados o incluso no concluidos. Muchos de estos textos escritos en inglés se encuentran todavía sueltos en el Archivo de Pessoa, estando ya algunos manuscritos (escritos a lápiz) prácticamente ilegibles lo que supone una necesidad imperiosa de que se realice su transcripción. Este estudio ha insistido en el hecho de que, a pesar de ser fragmentarios, estos textos son una herramienta necesaria

para transmitir un panorama más amplio y más revelador del universo literario del autor y de la relación que tanto la lengua inglesa como la portuguesa tienen en ese universo.

En el capítulo IV se ha continuado el estudio y análisis crítico de los personajes literarios de la infancia y adolescencia de Pessoa, centrándose en especial en la revaluación de las obras escritas por los poetas británicos imaginados por Pessoa, Charles Robert Anon y Alexander Search. Conforme ha sido detallado, la poesía firmada por Anon y Search representa el viaje de iniciación de Pessoa. El extenso corpus de textos que estos dos autores dejaron para la posteridad ha revelado las preocupaciones y estética de Pessoa durante sus años de juventud, que posteriormente evolucionaron y maduraron en su adultez. Search se ha incluido, a través del análisis y comentario de sus textos, en la cadena dialógica de la obra de Pessoa, permitiendo diseñar un contorno más fidedigno de los procesos literarios del poeta portugués y de la evolución literaria hacia un más serio y premeditado *drama em gente*. A través de Alexander Search, Pessoa entra en la edad adulta. Algunas de las preocupaciones que Search escribe en sus textos estarán presentes más tarde en las obras del Pessoa adulto, tanto en la poesía firmada con su nombre (*The Mad Fiddler*) como en los textos de algunos de sus heterónimos.

Este estudio ha demostrado que hay, de hecho, numerosos textos escritos en inglés. Las antologías poéticas firmadas por Pessoa mismo —*English Poems I-II*, *Epithalamium*, *Antinous*, *35 Sonnets* y *The Mad Fiddler*— han sido ya transcritas del Archivo y publicadas. Además, se han llevado a cabo varios estudios críticos para analizar la obra *The Mad Fiddler*. No obstante, y como ha insistido este estudio, existen otros textos (poesía y prosa) que permanecen inéditos. Innecesario será mencionar que incluso las antologías escritas en inglés por Pessoa mismo, que ya se encuentran publicadas, todavía no han visto su traducción a otras lenguas más allá de la portuguesa.

Estas obras escritas en inglés permanecen ampliamente desconocidas fuera de círculos académicos. Es esencial una percepción más consistente y una evaluación crítica de los heterónimos ingleses de Pessoa para ampliar el conocimiento de la totalidad de los logros literarios del poeta portugués. Alexander Search deberá ser incluido, sin duda alguna, en la cadena dialógica heteronímica como un ejemplo del desarrollo cronológico de la estética artística de Pessoa.

Esta tesis ha presentado una muestra de las perspectivas críticas que se podrán llevar a cabo sobre las producciones inglesas de Pessoa y espera incentivar a otros investigadores y académicos a que se propongan y atrevan con investigaciones relacionadas con los temas aquí propuestos e delineados: es imperiosa la transcripción total de los textos todavía no publicados; su traducción a otros idiomas ayudará a su reconocimiento; estudios críticos dedicados, en exclusiva, a la obra (poesía, prosa y traducciones) de Alexander Search son necesarios para comprender al Pessoa adolescente y sus inquietudes intelectuales; las antologías poéticas firmadas por Pessoa mismo podrían dar lugar a estudios críticos comparativos. Cualquier nueva investigación o estudio centrado en los textos ingleses de Pessoa aportará una valiosa y necesaria herramienta en nuestro esfuerzo por aproximarnos a comprender el complejo universo literario de un individuo que marcó un antes y un después en nuestra percepción de la estética modernista, cuyas creaciones han incluso dado el salto y están siendo reinterpretados y reproducidas en la literatura posmoderna.

Na tarde em que escrevo, o dia de chuva parou. Uma alegria do ar é fresca de mais contra a pele. O dia vai acabando não em cinzento, mas em azul-pálido. Um azul vago reflecte-se, mesmo, nas pedras das ruas. Dói viver, mas é de longe. Sentir não importa. Acende-se uma ou outra montra. Numa outra janela alta há gente que vê acabarem o trabalho. O mendigo que roça por mim pasmaria, se me conhecesse.

No azul menos pálido e menos azul, que se espelha nos prédios, entardece um pouco mais a hora indefinida.

Cai leve, fim do dia certo, em que os que creem e erram se engrenam no trabalho do costume, e têm, na sua própria dor, a felicidade da inconsciência. Cai leve, onde a luz que cessa, melancolia da tarde inútil, bruma sem névoa que entra no meu coração. Cai leve, suave, indefinida palidez lúcida e azul da tarde aquática – leve, suave, triste sobre a terra simples e fria. Cai leve, cinza invisível, monotonia, tédio sem torpor. (Soares, *L.D* 2014: 220)

SUMMARY IN ENGLISH

OBJECTIVES OF THE INVESTIGATION

The principal objective of this doctoral dissertation is to reassess and explore Fernando Pessoa's works written in English language —namely the texts Pessoa wrote during his childhood and adolescence in the period that goes approximately from 1902 to 1915—, and to give voice to Pessoa's English literary characters, as being one more component of the Portuguese Poet's literary achievement or one more piece of his complicated but astonishing literary universe, not sided, but as part of a whole process of artistic creation. This study believes in the premises that bilingualism or the usage of more than one language in art does not supersede the other language but, on the contrary, enriches the artists overall artistic accomplishments, and, as it shall be analysed, in Pessoa's case, even more so. Pessoa commenced his literary voyage writing texts in English language by the hands of British fictional literary characters which should by all means be acknowledged and given the appropriate consideration in the Poet's overall literary production and literary universe. Moreover, these English texts attest the Author's first literary creations and experimentations during his adolescence and youth and are the embryos of his later artistic aesthetic: his creation of a drama in people.

As it shall be demonstrated, the heteronymic process in Pessoa's work, was present since he first engaged as a writer; accordingly, the starting point of what later transformed into the Poet's heteronymic aesthetic had begun during the his adolescence and was already noticeable in the texts he wrote in English. Pessoa's English literary characters are not only prove of this account, but some of the early texts such as *Ultimus Joculatorum* written by Pessoa in 1904 and *The Transformation Book or Book of Tasks* (1908), already present a fictional universe where these characters coexist. Hence, forecasting the literary coexistence and relationship of Álvaro de Campos and Ricardo Reis with their *Mestre* Alberto Caeiro, or even with Pessoa himself.

Pessoa puts into action (from a very young age) the idea that written texts are always authentic, independently of the authenticity or 'reality' of the author, who writes them. His young English-writing literary characters initiate the heteronymic process through the act of writing. The aim in critically revising or newly transcribing some of the texts written by Pessoa's youth literary characters (in the most part) is to outline the main characteristics of these productions and trace differences or similarities between Pessoa's English texts and personalities. Moreover, the assertion that these English-written texts are also central pieces of a literary "static drama" inside Pessoa's imaginary universe, is imperative to convey a better understanding of the young Poet's intellectual and literary anxieties in the early stages of his life and reevaluate the mechanisms which gave way to his drama in people, as well as affirming the important role that the English language plays in the creation of these mechanisms. Pessoa's reinterpretation and renovation of our literary traditions and the serious poetic (artistic) creations which have made him a legend of Modernism, were already present in the early texts and in his first fictional authors. It is precisely that continuity, which started

in his adolescence with a pre-heteronymic scheme in English language, which this study aims to reassess and establish.

Under the title “Fernando Pessoa’s English Literary Characters: a Critical Study and Revaluation of Personalities and Texts”, the intention has been to group in one single study everything that has already been brought to light and provide new information, insight and critical analysis, by focusing only on the English literary characters and their texts. The assembling of data, together with the listing of character and texts has proven to be a complex task and adventuring into Pessoa’s Archive has been overwhelmingly complex but, nonetheless, enriching and satisfactory. The possibility to explore Pessoa’s personal Archive opened an entire new universe for this study regarding his English heteronyms. Every text gathered in the Archive —essays, poems, notes, personal diaries, notebooks, loose remarks, signatures and reading diaries— has contributed to the understanding of Pessoa’s English drama in people. Some texts are almost eligible and Pessoa’s hand writing is hard to read on certain documents. This is combined with the problematic arisen by the fact that most of Pessoa’s first writings in English language are found unfinished or fragmented. There are countless signatures —some belonging to his own literary character, others to acclaimed authors he admired— and although most of the documents containing signatures by English-writing characters have been accounted for in this study, there is still the possibility of other signatures existing in the Archive that have not been perceived.

The English literary characters (pre-heteronyms) presented in this study, their texts, and all the other texts written by Pessoa himself (including those which are fragmented or not concluded) should be carefully studied, transcribed, edited, translated and published in their totality. These texts constitute a small part of Pessoa’s works but

they are, nevertheless, valuable pieces to complete our understanding of the Portuguese Poet's literary and artistic foundations. Various extracts from some of these unpublished manuscripts have been transcribed (translated in some occasions) throughout the course of this study. The corpus of texts gathered in this dissertation intends to press forward the critical studies and diverse hypothesis regarding the value of these texts and their inclusion as significant representations in Pessoa's overall literary achievements and imaginary universe, opening the kaleidoscope of possibilities regarding the Portuguese Poet's production in English language.

PESSOA'S ENGLISH EDUCATIONAL BACKGROUND AND BILINGUALISM

When it comes to understanding such a complex personality, such an outstanding literary phenomenon and such a large corpus of literary production, one must acknowledge *every* aspect of the whole universe which is Fernando Pessoa. Accepting the Author's whole complex universe, implies the recognition that life circumstances offered him the opportunity to be bilingual, that he produced masses of writings in English (some of which still remains unpublished), and that, although his poetry in English has been in some occasions disallowed and to some extent still remains uncharted, Pessoa never stopped writing using the English language. This study intends to be fair regarding Pessoa's *whole* literary universe and consider *everything* he wrote as essential for a better comprehension of this works. In the whole, it is perhaps hard to map out the life of a poet who lived only for his artistic production. A poet who constructed different lives-in-fiction, and sometimes that precise effect of mask-on-top-of-mask / mask-under-mask, make it almost impossible to distinguish the real man from the fictional characters / masks. Nevertheless, there was in fact a man behind the masks

and he was bilingual, and it was precisely that bilingualism which enriched his drama in people. Hence, Part I of this dissertation re-establishes the main facts which broaden the horizon of possible answers to the question of why this Portuguese Poet wrote using the English language, in order to provide the necessary background prior to the analysis of Pessoa's first poetic experimentations in English and the creation of his English-writing characters.

By addressing some of the relevant events of Pessoa's childhood and adolescence, this study has intended to reassess and discover —through the Portuguese Poet's studies, readings, bilingualism, experiences and possible literary influences— his constant contact with Anglo-American culture through the course of his life. The education Pessoa received in Durban has revealed to have been extremely significant in the development of his personality and intellect. Thus, the aim is to assemble all the relevant facts which have been revealed so far regarding the Portuguese Author's biography in reference to the first decades of his life: the years he spent in Durban; his British education; his school grades; the books he read; the authors he admired; and his bilingualism. The gathering and inclusion of this information is crucial to set the basis for a better comprehension and revaluation of the circumstances that made Pessoa a bilingual poet, his readings and the creation of his English literary characters and the beginning of his artistic production and aesthetic.

THE PRE-HETERONYMIC SCHEME OR ENGLISH DRAMA IN PEOPLE

The aim of the following part of this study is to outline, explain and reevaluate all the existing data regarding Pessoa's English-writing characters by addressing each character individually and delineating their position inside Fernando Pessoa's imaginary universe, as well as sketching the literary works they were assigned. When first

mapping these characters, one may be struck by astonishment when finding that there are in fact so many names, signatures and countless projects and writings in different literary genres, all written in English language. How to approach the study and analysis of these works and their authors is an overwhelming task which should, by all means, be developed and considered of irrefutable importance to assemble one more piece of Pessoa's literary universe. Or, better yet, if one wishes, to bind together many different diverse pieces which may lead to a whole and better understanding of these literary personalities and Pessoa's contribution and work written in English language. How best to undertake this task will always be confronted by the great problematic arisen by the vast amount of writings, authors and productivity carried out by the *one man* behind the operation of his own and unique drama in people. This study sustains that Pessoa's drama in people also includes an English version which, if considered separately, could be named 'English drama in people'. Nonetheless, the intention of this study is not to consider the Portuguese Author's 'English facet' exclusively separate from the Portuguese literary production, but as part of a whole, as Fernando Pessoa's writings in English —although more consistent and fluid during his youth— were parallel to his Portuguese writing throughout his life, as shall be outlined.

The different nomenclatures given by Pessoa to explain the heteronyms and the process of *outrar-se* in order to conclude in which position the English literary characters could/should be placed proves imperative. Through this revaluation of Pessoa's tendency towards literary depersonalization and creation of literary character and the analysis of the youth texts *Ultimus Jocularum* and *The Transformation Book* or *Book of Tasks*, the existence and importance of the English literary characters in the construction of a pre-heteronymic scheme will be exposed. The text analysis of *Ultimus Jocularum* and *The Transformation Book* or *Book of Tasks* facilitates our

comprehension regarding Pessoa's creation of fictional spaces were his literary characters coexisted as part of the young Author's English drama in people, even before his permanent return to Lisbon in 1905. These English fictional others have names and surnames, signatures, poems, essays, loose fragments, but most importantly the young Portuguese Poet planned numerous literary projects (including translations) under their authorship. Pessoa never stopped creating English or bilingual (Portuguese-English) Heteronyms. The different portraits young Fernando Pessoa drew of some of these literary personalities—found both among Pessoa's documents in the Archive and in his school notebooks—also suggest their importance in his imaginary universe.

The fact that Pessoa used different languages does not exemplify different thoughts or different aesthetics reliant of the language used. The difference between these first English heteronyms and texts and the Author's further literary production (as this study sustains) lays on a chronological factor: the different stages of the Poet's life in which the texts were written. As it is not hard to imagine, Pessoa's British schooling and education are the reason why the Author starts his literary production in English language and will never stop creating English or bilingual heteronyms. Pessoa's youth British Poet, Alexander Search, has already started to be considered by critics and scholars as an important heteronym inside the Author's literary universe, but one must keep in mind that before Search's emergence, Pessoa had previously created many other different literary characters which helped shape what could be already regarded as being a pre-heteronymic aesthetic. Most of these literary characters created during Pessoa's youth produced texts in English language and therefore help shape the beginning of the Poet's literary universe as well. Although some texts are found fragmented, these pre-heteronymic literary characters did not only write poetry, they wrote essays, prefaces, correspondence and were planned to undergo many literary projects. The fact that some

of the texts written in Pessoa's youth are merely fragments or are found not concluded, or that the youth English literary characters are not as intentionally or perfectly conceived as the Portuguese heteronyms will later be, does not necessarily mean they should be underestimated, as they belong to a whole system of artistic creation and should be considered as part of the totality of that system, as this study concludes.

Out of the 106 Heteronyms included on the last count published in *Teoria de Heteronímia* (2012), where only personalities (English, French and Portuguese) who have at least one text have been included, forty-five are English-writing literary characters or bilingual translators. This study also includes Charles Baker and Martin Kérvass as literary characters, therefore adding them to a total sum of forty-seven English-writing literary characters revealed so far. The literary characters of Pessoa's youth who wrote solely in Portuguese Language (not being bilingual or translators) will not be included in this study, as it would be overwhelming to undertake such a large corpus of texts in this analysis. Thus, Pessoa's first "*conhecidos inexistentes*", Chevalier de Pas (1893-1894) and Pip (1902-1904) shall not be analysed in detail. Likewise, the different collaborators which participated in Pessoa's make-believe adolescence journal *O Palrador* shall not be incorporated because although they all have English first and last names, their texts are written in Portuguese language.

The aim of this study is to revise those fictional literary character which, having English or Portuguese names, have at least one text —essay, poem, short story, play, translation or correspondence— written in English language. Some of these fictional English authors never actually signed any specific text, but were contributors of some of Pessoa's intended projects. Thus, at certain moments these characters were active participants in Pessoa's "*cotérie inexistente*", and accordingly shall also be mentioned in the study. The treatment of the different literary characters will be completed by

dividing the corpus of this study in literary genres. This study shall use *one* of the many, evidently, different possible approaches, as it has seemed at first sight the more accurate organization process for what means to be achieved. Thus, instead of making the focal point of this study by organizing the literary personalities chronologically by order of first appearance or signature and including their main written texts, we will proceed to analyse each fictional personality chronologically, but within the literary genre they used: Poetry, Essays and other prose writings, Short Story and Translations. The different texts and fragments dedicated to astrology and written by Pessoa's fictional British or bilingual astrologers shall be included under essays. Some of the personalities have literary productions in more than one genre and are at the same time bilingual translators. Thus, these bilingual translators shall also be included in this study. Translation is in fact (in Pessoa's literary universe) not only an important tool which proves the Author's bilingualism, but also a significant instrument when it comes to understanding and confirming the co-existence and connection, through the act of translation, which subsists between all of Pessoa's heteronyms and their texts, as part of an already latent pre-heteronymic scheme. The insistence on translating (his own or those of his fictional characters) texts from one language to the other proves the coexistence of both worlds and languages, flowing together as two different but equal parts of Pessoa's mind and artistic universe.

TEXTS SIGNED BY PESSOA'S ENGLISH LITERARY CHARACTERS AND JUSTIFICATION OF THE CORPUS OF TEXTS CHOSEN FOR ANALYSIS

Revising and newly transcribing some of the texts written by Pessoa's English-writing literary characters (youth literary characters in the most part) is imperative in order to convey and outline their importance inside Pessoa's literary universe. In

adolescent-young Pessoa there is already a strong analytical predisposition, determination and self-understanding of his position as a writer. His essays demonstrate a grand knowledge of different literary styles, genres and traditions, namely, *Essay on Poetry*, *Essay on Intuition* or “Essay on Comedy”. Since a very young age Pessoa establishes himself as a multifaceted writer, who possesses an immeasurable imaginary, leaping from poetry to all prose genres; from literary personality to literary personality; from one language to the other, and more outstandingly so, making all the diverse, though sometimes fragmented, elements of his art coexist without faultlessness.

As it will hopefully be recognized, Fernando Pessoa’s youth writings ensemble his first literary experimentations and already bring together many of the Author’s literary and artistic concerns. These early texts are not detached from the Author’s Portuguese production, but represent the beginning of a literary aesthetic which will later be expanded, fully mastered and culminated in Pessoa’s Portuguese and adult works. One will find that Pessoa’s early youth poetry differs from his adult poetry in structure and style, as his first English texts follow a more classic structure in form, most probably inspired by the readings of the English classics and English Romantic poets.

Observing that some of the writings from Pessoa’s youth are fragmented, the task of assembling them has presented itself to be complex. The corpus of texts has been divided into sections according to literary genre, following a similar division used in Part II when organizing the English literary characters. Under the ‘Poetry and Prefaces for Poetic Anthologies’ section, one shall find a limited sample of poems, as great part of the corpus of poems written by Pessoa’s young British Poets, Charles Robert Anon and Alexander Search, are analysed in more detail in Part IV. Similarly, although some of Pessoa’s astral spirits have English first and second names and produce texts using

the English language; their texts shall not be included in the text analysis of this study. Most of the texts chosen for the corpus of this study were written by Pessoa's English-writing literary characters (manly youth literary character) or bilingual translators and were previously all listed in Part II. The unsigned texts written more or less in the same period of time have also been included. A part of the corpus of texts exposed have previously been published, another part has been transcribed for this study form the original manuscripts found in Pessoa's Archive.

Even though most of the texts presented are not concluded or fragmentary, Pessoa presents himself at his finest, as a surprisingly mature and strong-minded writer, already revealing his literary and artistic capacities in his creation of a pre-heteronymic scheme (as previously analysed). Moreover, these texts embody the beginning of the coming together and coexistence of both English and Portuguese language under the same imaginary world. The articles of his British Literary Critic, I. I. Crosse, about Alberto Caeiro or Álvaro de Campos, serve as a perfect example of the coexistence between both languages in the same literary universe. Some loose, unsigned, undated, fragmented and unpublished English verses have been transcribed at the end of this part in order to show a small sample of what has proven to be a large production in English language which unfortunately still remains uncharted in its totality.

YOUTH POETRY: CHARLES ROBERT ANON AND ALEXANDER SEARCH

Pessoa's youth British Poets, Charles Robert Anon and Alexander Search, are analysed separately in Part IV of this study, as the corpus of texts signed by these literary characters is considerably larger than that of the other English literary characters of Pessoa's youth and therefore deserves greater attention and a more focused and

precise analysis. It is from 1903, that one can already considered fifteen year old Fernando Pessoa a writer, and a very serious and determined one for that matter. Pessoa's pre-heteronymic creation sets the bases of his later heteronymic theory and proves that he was, since a very young age, already inclined towards literary depersonalization and creation of literary characters with whose help he planned to embrace "a whole literature" (*toda uma literatura*). If there is an evolution in Pessoa's artistic production, it may not lay on the stylistic or thematic evolution of the texts themselves, but it lays indeed in the coming together of the heteronyms as a concept and an artistic aesthetic. Perhaps what had started as a childhood 'game' of creating fictional friends who wrote essays, poetry, participated as collaborators in journals or answered riddles for newspapers, triggered inside Pessoa's imaginary literary universe the formation of the heteronymic conception, which step by step he came to master in his adulthood. Undeniably, Pessoa travels. Nevertheless, as has been exemplified, Pessoa does not only travel from personality to personality, but also from language to language. The voyage Pessoa initiated during his adolescence, with English literary characters and English written texts, seems to have concluded with the creation of Alexander Search. After Search's disappearance (death) around 1910, Pessoa does not completely abandon his literary projects in English language, but from that moment onward Pessoa will sign his English poems under his own name. Pessoa will keep creating bilingual writers or bilingual translators, but Alexander Search will be his last 'completely' English fictional Poet.

Charles Robert Anon and Alexander Search are not only the authors of young Fernando Pessoa's more serious poetic experimentations in English language, but they are also responsible for signing most of the poems written during the Author's adolescence and youth. The importance of inserting these young British poets in

Pessoa's overall literary dialogical chain is found in drawing a consistent outline of Fernando Pessoa's literary process and the evolution of what later became his most outstanding creation: the heteronyms. It is important to insist upon the fact that, although both literary characters had not been thought-out in full detail by young Pessoa, as it would later occur with the personalities of Alberto Caeiro, Ricardo Reis, Álvaro de Campos or Bernardo Soares, their personalities and their poetic production are the most revealing in Pessoa's adolescent English drama in people.

Both Charles Robert Anon and Alexander Search are without any doubt Pessoa's most prolific English literary characters, as the literary projects they undertook (mostly poetry) were actually accomplished. These literary characters left behind a large corpus of writings which reveal Pessoa's concerns and literary bias during the years that go from 1903 to 1910. It is precisely through these literary characters and their written legacy that young Pessoa's personal and artistic concerns are revealed, and it is through Anon and Search that Pessoa steps into adulthood both psychologically and artistically. The strong and sometimes feigned nostalgia towards childhood, the fear of death, the inner-voyage towards self-knowledge and self-awareness, the sometimes tragic outcome of a platonic love, the fear towards madness, the repetitive doubts and contradictions of the modern artist and individual and the metaphysics towards the unknown, are some of the main concerns and themes which surround the poetry signed firstly by Anon and later re-examined, extensively developed and suffered by Alexander Search.

CONCLUSION

Fernando Pessoa left us masterpieces (both in poetry and prose) written in Portuguese. It was also in Portuguese that his three major and more prolific heteronyms expressed

themselves and evolved artistically. Born in Lisbon, on the edge of the most occidental corner of Europe, facing the immense Atlantic Ocean, his artistic creations and foundations helped to shape the beginning of Modernism in the land of Camões, but, furthermore, Pessoa's literary productions know no frontiers. Pessoa's works have trespassed Portuguese borders, and his artistic aesthetics are now an emblem of Modernism worldwide. The Portuguese Author's need to be notable, to create a change of consciousness in society and art, to question all limits of reality and individualism, has made him a legend of twentieth century literature. After all his efforts, his solitary life of dedication to his work, he has indeed become what he wished to be "*toda uma literatura*" (a whole literature), and through the works written in Portuguese language (some with the help of his heteronyms), Pessoa has conquered a place in the canon of universal literature.

By placing Pessoa's English literary characters and the texts they wrote or were planned to write in the forefront of this dissertation, the principal objective was to value them as being additional pieces of the Author's literary production, and argue their significance in the initial formation of his intellectual and artistic concerns. Under no circumstance was this study's intention to undermine the 'Portuguese Pessoa', when insisting upon the fact that the heteronymic process began during the Poet's youth. The intention of this study is to open the kaleidoscope of possibilities in our understanding of the 'whole Pessoa', considering everything he wrote as being—in different degrees—essential in order to dive a little deeper in our comprehension of his complex literary universe. This study has aimed for the acknowledgement that Pessoa, being bilingual, used both languages equally, depending only on the chronological factor—during his youth, English language was more contiguous to him; during his adulthood Portuguese language was more proximate to him—, but he never completely abandoned

any of the languages. Both languages live together in his literary universe until the end of his life, coexisting inside the heteronymic reality. As it has been examined, the Author was from a young age already inclined to literary depersonalization and creation of fictional writers, through a pre-heteronymic scheme, which started in his youth with the creation of English fictional authors (in the most part) and was later transformed into a more serious and conscious heteronymic aesthetic.

In the first part of this study, by assembling all the data referent to Pessoa's English educational background and revaluating his learnings, readings, possible literary influences and bilingualism, the main elements that triggered his first intellectual and artistic concerns were examined. All the diverse elements which helped to shape his knowledge and intellect gave way to a bilingual Fernando Pessoa. The Author's perfect command of the English language was reassessed by his school grades, exam's results, the prizes he won and his first publications in the school's magazine. Pessoa's contact and strong assimilation of the English language from an early age make it easy to understand why he first engaged as a writer creating his first literary experimentations in English language.

In young Pessoa, the fact that he was indeed bilingual and that he chose to express himself in English language as well, is combined with his necessity to play the game of creating 'others' and his inclination towards literary depersonalization. Part II of this study has presented the names, signatures, biographical information, projects and texts of his first English-writing literary friends and bilingual translators. By recollecting this information, gathering these literary characters under the same roof and analysing the texts where a fictional universe of personalities was already present, Pessoa's pre-heteronymic scheme was laid out. As it has been demonstrated, through the written words these characters coexist with each other and with Pessoa himself and are brought

to life in a less conscious but nonetheless genuine pre-drama in people. The assimilation of the existence and coming together of these characters is imperative in order to delineate Pessoa's intellectual predispositions.

Part III of this dissertation has focused only on the texts themselves. The organization and commentary of these texts has shown Pessoa as a multifaceted writer and has reassessed his immeasurable imaginary and intellectual maturity. These English texts have also proven the Author's perfect command of his second language to the extent of, in some occasions, even being able to use the language to his convenience and advantage. One finds an ultraliterary style in some poems or essays, as well as an excellent usage of English, to create satire and irony in other texts. As it was noticeable, most of these early texts are found not concluded or fragmented, the amount of texts written in English language are still found loose in Pessoa's Archive —some manuscripts (pencil-written) are already almost illegible— make the full transcription of these texts an urgent task. The present study has insisted upon the fact that, although fragmented, these texts prove to be a necessary tool to convey a broader and more insightful panoramic of the Portuguese Author's literary universe and the relationship that both English and Portuguese languages have inside that universe. Part IV has continued the critical study and analysis of Pessoa's youth literary personalities, though focusing more specifically on the revaluation of the works written by the Author's British Poets, Charles Robert Anon and Alexander Search.

As it has been detailed, the poetry signed by Anon and Search represents Pessoa's initiation journey. The large corpus of texts they left behind have revealed the Author's concerns and literary bias during his youth, which later evolved and matured in his adulthood. Search was inserted, through the commentary and analysis of his works, into Pessoa's overall dialogical chain, thus, drawing a consistent outline of the Portuguese

Poet's literary process and the evolution towards a more serious and well thought out drama in people. Through Alexander Search, Pessoa steps into adulthood, as was conveyed. Some of the initial concerns Search puts down on paper will be present in Pessoa's adult works, both in the poetry signed under his name (*The Mad Fiddler*), as in the works signed by some of his heteronyms.

This study has demonstrated that there are, in fact, numerous texts written in English. The poetic anthologies signed by Pessoa himself —*English Poems I-II*, *Epithalamium*, *Antinous*, *35 Sonnets* and *The Mad Fiddler*— have already been transcribed and published. Moreover, critical studies have been undertaken regarding *The Mad Fiddler*. Nevertheless, as this study has insisted, there are still other texts (poetry and prose) which remain unpublished. Needless to say, that inclusively, the already published anthologies written in English by Pessoa himself have not been translated to other languages except Portuguese. These English-written texts remain greatly unknown outside the academic circles worldwide. A more consistent insight and critical evaluation of Pessoa's English-writing heteronyms is essential to convey a broader understanding of the totality of the Poet's literary achievements. Alexander Search should, by all means, be inserted into the heteronymic dialogical chain as his works exemplify a chronological development in Pessoa's artistic aesthetics.

This dissertation has presented a sample of the critical perspectives that can be undertaken regarding Pessoa's English productions and hopes to encourage other scholars on the venture of new and more revealing investigations on this matter: full transcription of all the remaining unpublished texts is imperative; their translation will help their recognition; a critical study dedicated exclusively to the works (poetry, prose and translations) of Alexander Search proves necessary to comprehend the adolescent Pessoa and his intellectual anxieties; the poetic anthologies signed by Pessoa himself

could give place to comparative critical studies. Any new investigation or study focused on Pessoa's English texts will provide a valuable tool in our effort to get closer to comprehend the complex literary universe of an individual who marked a before and after in our perception of a true Modernist's aesthetics, whose artistic creations have stepped into and are being repeated in Post-Modern literature.

Na tarde em que escrevo, o dia de chuva parou. Uma alegria do ar é fresca de mais contra a pele. O dia vai acabando não em cinzento, mas em azul-pálido. Um azul vago reflecte-se, mesmo, nas pedras das ruas. Dói viver, mas é de longe. Sentir não importa. Acende-se uma ou outra montra. Numa outra janela alta há gente que vê acabarem o trabalho. O mendigo que roça por mim pasmaria, se me conhecesse.

No azul menos pálido e menos azul, que se espelha nos prédios, entardece um pouco mais a hora indefinida.

Cai leve, fim do dia certo, em que os que creem e erram se engrenam no trabalho do costume, e têm, na sua própria dor, a felicidade da inconsciência. Cai leve, onde a luz que cessa, melancolia da tarde inútil, bruma sem névoa que entra no meu coração. Cai leve, suave, indefinida palidez lúcida e azul da tarde aquática – leve, suave, triste sobre a terra simples e fria. Cai leve, cinza invisível, monotonia, tédio sem torpor. (Soares, *L.D* 2014: 220)

INDEXES

INDEX

A

Addison, Joseph, 87
Águia, A (review), 26, 81
Alexander, David (heteronym), 172
Almada Negreiros, José de, 33
A.L.R. (heteronym), 208
Anon, Charles Robert (heteronym), 33,
43-44, 77, 97, 144, 149-150, 167,
176, 189-192, 194, 216, 221, 251,
256, 267, 272, 274, 276-278, 280-
283, 285-288, 291, 298, 301, 333,
364-367, 371, 383-386, 389
Antunes, Faustino, Dr. (heteronym), 43,
103, 116-117, 143, 168, 175-177,
239-240, 283
ATHENA (review), 26, 145, 207
Apolinário Lourenço, António, 82, 120
A.R. (heteronym), 142
Astral Spirits (heteronyms), 138, 168,
188, 383
Augustus (heteronym), 142, 208
Austin, W.W. (heteronym), 43, 149-
150, 169
awareness, 104, 126, 276, 310,
311, 322, 323, 386

B

Baker, Carlos (heteronym), 43, 166,
183-184, 362, 381
Baker, Olga (heteronym), 166, 187
Baldaya, Raphael (heteronym), 38, 165,
185
Bangem, Usquebaugh V. (heteronym),
43, 168, 180

Beyson (heteronym), 209, 243-244
bilingual, bilingualism, 33-34, 36, 41
43-44, 50-53, 73, 86, 109-111, 113,
115, 117-118, 120-121, 125-127,
132, 136-137, 143, 148, 158-159,
161, 168, 171, 175, 177, 180, 187-
188, 199, 203, 205, 207, 217, 231,
252, 272, 289, 331-332, 374, 377-
378, 380-382, 384-385, 387-388
biography/ies, biographical,
autobiographical, 29-30, 43, 49-52, 54,
57, 61, 126, 132, 178, 229, 252, 280,
282, 287, 321, 332, 378, 388
Blake, William, 61
Bodenham, James (heteronym), 43, 182
Bréchon, Robert, 50-52, 61, 63, 65, 68-
71, 76, 88, 93, 105, 109-110, 113-114,
117, 119, 135, 215, 269-270, 290-292,
294, 308-310, 312, 320, 322
Byron, Lord, 91, 127, 204, 301, 309

C

Cabral Martins, Fernando, 27, 33, 85,
133, 149-150, 152, 154, 274, 286
Caeiro, Alberto, Mestre Caeiro,
(heteronym), 29, 38, 42, 61, 85, 101,
106-108, 123, 143-145, 149-152,
185, 205, 216, 230-231, 247-249,
252, 274, 291, 295, 309-310, 323-
325, 355, 365, 367, 375, 384, 386
Guardador de Rebanhos, O, 123
Camões, Luis de, 76, 84, 134-135, 200,
330, 368, 387
Supra-Camões, 76, 107
Campos, Álvaro de (heteronym), 24,
28-29, 38, 42, 50, 54, 60-61, 80, 101-
102, 105-106, 108, 116, 144-145, 149,

151, 185, 216, 230-231, 248-250, 252, 274-275, 291, 295, 298, 303, 309-310, 318, 322-225, 355, 365, 367, 375, 384, 386

“Apontamentos para uma Estética Não-aristotélica”, 108, 145

“Lisbon Revisited”, 116

“Ode Marítima”, 24, 28, 80, 105, 108, 145

“Ode Triunfal”, 105-106, 108, 145

“Ode a Walt Whitman”, 50

“Ultimatum”, 271

Casa Fernando Pessoa, 67, 159, 166

Casais Monteiro, Adolfo, 27, 34, 142, 148-152, 271, 273-275

canon,

of the twentieth century, 27

of Modern / Postmodern Poetry, 28

of Universal literature, 330, 368, 387

character/s, fictional character/s, literary

character/s, fictional literary character/s, fictional persons, fictional

personality/ies, literary personality/ies,

27, 31-34, 41-45, 51-53, 60-61, 93, 101, 103-104, 112, 115, 119-120, 125, 129, 132-141, 145-156, 158-159, 161-162, 164-166, 168, 171, 173, 175-177, 180, 183, 186-188, 191, 196, 198, 202-203, 205, 208-209, 211, 213-214, 216-217, 221, 223, 229-231, 244, 248, 252, 255-257, 259, 269-270, 272-276, 278, 280, 282-283, 287-290, 292, 294, 296, 298, 300, 303, 326, 330, 332, 374-389

comedy (drama), 96, 241-242, 259

conhecidos inexistentes, 32, 137, 151-152, 172, 214, 362, 381

Côrtes-Rodrigues, Armando, 56, 76, 94, 121, 150

*coté*rie inexistente, 138, 152, 362, 381

Crosse, Thomas (heteronym), 33, 43,

123-124, 143-144, 166, 205-207, 216, 230-231

Crosse, I.I. (heteronym), 43, 166, 185, 216, 247, 249-250, 384

Crosse, A.A. (heteronym), 43, 166, 185

Crosse, S.S. (heteronym), 185

Crosse, J.J. (heteronym), 185

Crosse, Charles (heteronym), 185

Cuadrado, Perfecto, 24, 28-29

D

death, 26, 30-31, 36, 57, 93-96, 98, 139-141, 236, 242, 272, 276, 306-307, 310-311, 315-318, 324-326, 385-386

Denton, David (heteronym), 172-173

depersonalization, 31, 107, 135, 139, 141, 147, 149-153, 270-271, 274, 289, 291, 309, 323, 331-332, 360, 366, 369, 379, 385, 388

diary proper, 89-90

Dickens, Charles, 80, 82, 138, 304

The Pickwick Papers, 80, 82, 138

drama in people, pre-drama in people,

24-25, 42, 44, 85, 120, 133, 134, 141, 144, 149, 154-155, 157-158, 176, 214, 231, 248, 252, 269, 270, 274, 283, 296, 332-333, 355-356, 358-360, 367, 370-371, 375-376, 378-380, 386, 388, 390

Durban, 32, 43, 51-55, 57, 60-63, 68, 76-78, 80, 82, 84, 87, 89, 93, 109-110, 116, 126, 132, 143, 149-150, 154, 162, 165-166, 172, 192, 218, 221, 277, 285-286, 291-292, 316, 358, 378

Durban High School, 53-54, 57, 63, 65-68, 74, 82-84, 86, 110, 127, 142, 175

Durban Commercial School, 68-70, 161

E

education, educational, 53-54, 62-63,

66, 82-83, 85, 109, 126, 132, 134, 240, 378

British (English), 43, 54, 60, 64, 111, 127, 289, 293, 331, 377-378, 380, 388

Primary, 64-65

Secondary, 64-65, 68

Effield, Karl P. (heteronym), 32, 43, 149-150, 163-165, 169, 218, 232-233

“The Minner’s Song”, 163-164, 169, 218-220

“The Sea Way to India”, 164, 232-

233
 Eliot, T. S., 28
 Elizabethan
 authors, 93, 101
 drama, 96
 poetry, 93
 Emerson, Ralph Waldo, 81, 310
Empreza Íbis, 26, 34, 203-204
 essay/s, essayist, 25, 29, 31, 39, 42, 44,
 61, 70-71, 73, 76, 81, 87, 91, 109-
 110, 116-118, 120, 135-139, 142,
 145, 164, 168, 170, 172-173, 183,
 192-193, 216, 233-238, 240-242,
 245, 248-250, 252, 271, 304, 333,
 377, 381-384, 386, 390

F

Faber, Horace James (heteronym), 43,
 192-193, 252, 257, 284
 Fasnacht, W. (heteronym), 43, 181
 Ferrari, Patricio, 38-39, 52, 77-78, 85-
 86, 127
 fin-de-siècle, 307

G

Gaspar Simões, João, 29-30, 33, 51, 58,
 65, 76, 84, 98-99, 102, 134, 141
 Gaveston (heteronym), 43, 166-167
 173, 176-177, 224, 284
 Geerdts, Clifford, 66, 74-75, 116-117,
 143, 175
 Ginkel, David/Horace (heteronym), 43,
 172, 245, 247
 Guedes, Vicente (heteronym), 33, 43,
 123, 143, 204-205

H

Harris, Anthony (heteronym), 43, 175,
 239-240
 Henay, Sher (heteronym), 43, 123, 202
 heteronym/s, heteronymic, heteronymy,
 24, 27, 31-33, 38, 43-44, 77, 80, 92,
 101-102, 104-105, 135, 137,
 140, 146, 148-150, 152, 158, 163,
 166, 175, 182, 189, 215, 217, 224,

232, 234, 241, 253, 271, 273-276,
 289-294, 296-297, 301, 331, 334,
 380-383, 386-388, 391
 aesthetic, 42, 135, 141, 214, 332,
 376, 381, 389
 bilingual, 44, 381
 British (English), 38, 42, 44, 132
 133, 150, 155, 233, 248, 252, 269,
 274, 277, 289, 324, 333, 356-357,
 360-361, 372, 376, 380, 390
 dialogical chain, 32, 106, 274, 292,
 334-335, 386, 390-391
 French, 38, 158
 Portuguese, 33, 38, 104, 107-108,
 111, 123, 143, 149, 205, 231, 249-
 250, 272, 275, 292, 304, 309, 311,
 322, 324-325, 327, 382
 process, 41, 104, 150, 215, 294, 332,
 376, 388
 pre-, 31, 43, 77, 97, 135, 152, 158,
 273-274, 294, 377, 381
 scheme, game, design, 137, 149, 155,
 216, 153, 271, 276, 290, 292, 332
 333, 377, 379-380, 383, 385, 389
 semi-, 27, 78, 152, 275, 293
 theory, 150, 271, 386
 heterosexual, 92, 98-99
 homosexual, homosexuality, 95-99
 Honig, Edwin, 28

I

identity, 27, 288
 intersectionism, intersectionist, 36, 144,
 217, 274
 irony, 87, 305, 310, 325-326, 333, 390

J

Jennings, H. D., 51, 64-66, 68, 74, 83,
 115, 138
 Jinks, William (Dr.) (heteronym), 32,
 43, 192-194, 202, 221, 283
 Jones, Professor / William (Dr.)
 (heteronym), 33, 43, 174-175, 194, 233,
 235, 259

Essay on Poetry, 168, 172-175, 215,

233, 235-237, 240-241, 259,
364, 383
Jonson, Ben, 93, 100
Epithalamion, 100

K

Keats, John, 77, 80-81, 91-92, 127, 309,
315-316
Kay, Sebastian (heteronym), 187
Keene, Gabriel (heteronym), 187
Kéravas, Martin (heteronym), 43, 142,
159, 161-162, 170, 362, 381
Kisch, Marvell (heteronym), 187

L

Lind, Georg Rudolf, 40, 51, 111, 113,
273, 276, 290, 294
literary,
 genre/s, 25, 87, 133, 136, 158, 216,
 303, 379, 382-383
 influence, 30, 60, 85, 92, 100-104,
 108, 127, 145, 231, 271, 309, 331,
 378, 388
 projects, 26, 31, 33, 35, 40, 44, 91,
 100, 111-112, 121-124, 126,
 133, 135, 138, 140, 148, 152,
 162-163, 189, 203, 240, 269,
 272, 276-277, 288, 293, 332,
 379-381, 385-386, 388
Lopes, Maria Teresa Rita, 25, 28, 32,
37, 51, 54, 133, 161, 182, 240, 247,
253, 255, 273-274, 290, 295, 303
Lourenço, Eduardo, 28

M

madness, 116, 276, 306-308, 313-314,
386
manuscript/s, 23, 31, 38-40, 111, 118
119, 139, 182, 217, 233, 235, 238,
256, 259, 281, 288, 300, 332, 377,
384, 389
Marlowe, Christopher, 93
Mason, James L. (heteronym), 43, 207
Maurice, Friar (heteronym), 43, 155
156, 178-179

Merrick, David (heteronym), 32, 43,
149, 159-163, 188-189, 254-255, 269
 “Books to Come”, 159, 161, 190
Merrick, Lucas (heteronym), 32, 43,
149, 188-190
metaphysics (metafísica), 40, 93, 98,
101, 276, 291, 306, 314, 320, 367,
386
Milton, John, 61, 81, 84, 88, 93, 127,
135, 293, 310
modernism, modernist, modernity, 23,
27-29, 36, 49, 51, 85, 98, 105, 107
108, 120, 135, 141, 150, 215-216,
271, 308-309, 330, 334, 356, 368,
372, 375, 387, 391
Monteiro, George, 51
Monteiro, Maria da Encarnação, 51, 66,
76, 120-121, 271
Moreira, A. (heteronym), 43, 103, 177,
239-240
Moscow, Adolf (heteronym), 187
Musician, Master (heteronym), 196-198

N

Nabos, Gaudêncio (heteronym), 43,
155, 171-172, 300
Natal (South Africa), 54-55, 64, 66, 73
76, 83
Natal Mercury, The (review), 163, 166,
169-170, 218
Navas (heteronym), 43, 123-124, 204
Nicholas, W.H. (Durban High School
headmaster), 66, 82-83

O

occult, unknown, 93, 132, 276, 306,
311, 313-317, 386
Olisipo, 26, 33
Oliveira, José Osório de, 84
Orpheu,
 Generation, members, 23, 28, 34, 85,
 121, 150, 201, 271
 review, 26, 36, 98, 108, 145
orthonym, 24, 27, 31-33, 57, 106, 137,
144, 290, 296
Otto, Carlos (heteronym), 43, 203-204
Otto, Miguel (heteronym), 43, 203

outrar, outrar-se, 44, 142, 149, 270-271, 360, 379

P

paganism, 135, 230, 309, 324, 326
Pancrácio, Dr. (heteronym), 32, 43, 168, 233
Pantaleão (heteronym), 158, 168, 180
Parkinson Stool, Sidney (heteronym), 32, 43, 149, 155, 171, 189, 190
Pas, Chevalier de (heteronym), 32, 137, 148, 273, 362, 381
Pasha, Efbeedee (heteronym), 43, 168, 194-195
paulismo, 216
Paz, Octavio, 29
personal library, 36, 38, 66, 77-78, 85, 88, 103-104, 111, 163, 166, 189, 300-301
Pessoa, Fernando (works),
 Antinous, 29, 33, 93, 97-100, 333, 371, 390
 “Babel or the Future of Speech Language”, 50, 109, 117-119
 Banqueiro Anarquista, *O*, 25, 29, 34
 English Poems I and II, *English Poems III*, 33, 61, 333, 371, 390
 Epithalamium, 29, 33, 93, 97-101, 333, 371, 390
 Erostratus, 31, 142-145
 Inscriptions, 33
 Marinheiro, *O*, 29, 213,
 Mensagem, 29, 324-325
 “Tábua Bibliográfica”, 27, 152,
 The Mad Fiddler, 31-33, 44, 112, 291, 333, 371, 390
 The Transformation Book or Book of Tasks, 42, 44, 154, 157-158, 180, 294, 303, 355, 360, 375, 379
 Palrador, *O* (fictional review), 32, 115, 137-138, 168, 171, 187, 362, 381
 Quadras ao Gosto Popular, 29
 35 Sonnets, 33, 61, 80, 93-95, 97, 291, 333, 371, 390
 Ultimus Joculatorum, 32, 42, 44, 154-155, 157-158, 171, 178, 229,

273, 300, 355, 360, 375, 379

Pessoan,
 critics, 24, 27, 31, 33, 40, 50-51, 53, 5765, 71, 76, 84, 92, 109, 112, 119, 133, 148, 152, 196, 237, 247-248, 273, 289-290, 380
 scholars, 38, 40, 50, 52, 77, 119, 290, 334, 380, 390
 studies, 30, 36, 38, 51-53, 57, 64, 85, 92, 103, 138, 162, 286, 293, 304, 333-334, 378, 390
Pinheiro Nogueira, Maria Madalena, 55, 65, 109
Pip (heteronym), 137, 362, 381
Pizarro, Jerónimo, 52, 85
Poe, Edgar Allan, 70, 91, 304
postmodernist, 27
Prado Coelho, Jacinto do, 27, 50, 95, 137, 273, 321
Presença (review), 26-27, 54
Prize,
 Form, 65
 Queen Victoria, 61, 70-71, 73, 110
 Puzzle Column, 166
Prosit, Herr (heteronym), 43, 202

Q

Quadros, António, 51, 55, 125
Quaresma, Abílio (Dr.) (heteronym), 43, 186, 198, 202
Queiroz, Ofélia, 144, 185

R

reading diary, 89-91
Régio, José, 54
Reis, Ricardo (heteronym), 29, 38, 42, 61, 101-102, 144, 149, 151-152, 216, 230-231, 252, 274, 291, 295, 309, 323-325, 355, 367, 375, 386
Romanticism, 77
Rosa, João Miguel, 55, 68

S

Sá-Carneiro, Mário de, 23, 33, 273, 288, 316
 Santos, Maria Irene Ramalho, 51, 270
 Search, Alexander (heteronym), 32-33, 43-44, 97, 103-105, 123, 135, 143-144, 149, 155-160, 166, 176, 178, 181, 199, 202, 204, 216, 221, 228-229, 267, 269, 272-276, 285-298, 300-315, 317-326, 333-334, 361, 364-367, 371-372, 380, 383-386, 389-390
A Very Original Dinner, 29, 123, 143, 202, 204, 304
 Search, Charles James (heteronym), 43, 123, 158, 166, 199, 201-202, 229
 Seek, Caesar (heteronym), 155-156, 178, 229, 273, 300
 sensationism, sensationist,
 sensationism, sensationist, 106-108, 123, 125, 144, 201, 216, 230-231
 Severino, Alexandrino Eusebio, 51, 53, 57, 60, 63-66, 68, 70-71, 73-76, 82-87, 93, 101-103, 162
 Shakespeare, William, 34, 40, 61, 76, 81, 84, 86, 89, 91, 93-97, 100-103, 120, 127, 143, 186, 199, 203, 241, 293, 310
Hamlet, 102
Midsummer Night's Dream, 100
Sonnets, 94-95, 97
The Tempest, 89, 102
 Shakespearian, Ultra-Shakespeare,
 ultra-Shakespearian, ultra
 Shakespearian Shakespearianisms 80, 93-94, 97, 102, 107, 236, 255
 Shelley, Percy Bysshe, 81, 84, 91-92, 127, 204, 309
 Sigmund, Freud, 96
 Soares, Bernardo, 24, 29, 33, 49, 78, 152, 203, 274-275, 291, 322-325, 334, 367, 373, 386, 391
Livro do Desassossego, 24, 49, 78, 92, 318, 334, 373, 391
 Spenser, Edmund, 81, 100
Spectator, The (review), 87, 91
 static drama, 213-214, 375
 Steele, Richard, 87

subpersonalidade, 151

T

Tagus (heteronym), 43, 60, 166, 168, 170
 tedium, 105, 310, 324-325
 Teixeira de Pascoaes, 137
 Times Literary Supplement (review), 93, 97
 tragedy (drama), 96, 102, 242
 Transcendentalism, transcendentalist, 107, 310
 translation, 31, 33-34, 44, 52, 121-127, 136-139, 143-144, 186, 199, 201, 203, 218, 230, 288, 380-382
 Trochee, Professor (heteronym), 33, 43, 173, 233-234

U

universal, 24, 40, 105, 107-108, 127, 220, 330, 368, 387

V

Vencchi, Tito (heteronym), 208
 Verde, Cesário, 33, 144-145, 231

W

Whitman, Walt, 28, 50, 80-81, 85, 103, 108, 144-146, 231, 249, 271, 301, 310
 Wyatt, Frederick (heteronym), 43, 181, 182, 227-229, 252-253

Z

Zenith, Richard, 27, 31-33, 38, 41, 52, 56-57, 76, 80, 84-85, 92, 96, 98, 99, 112, 127, 133, 135-136, 140-142, 145, 149-152, 154, 187, 205, 216, 235, 272, 274, 276, 280, 286-287, 292-294, 296, 300, 304, 317-318

INDEX OF ILLUSTRATIONS

- Fig. 1:** Logo for *Empresa Íbis*. (BNP/E3 1-100), 26
- Fig. 2:** Logo for *Olisipo*. (BNP/E3 20-79^v), 26
- Fig. 3:** List of projects for publication. (BNP/E3 48B-34), 35
- Fig. 4:** Text by Pessoa “From my youngest years...”. (BNP/E3 28-44), 37
- Fig. 5:** Example of illegible manuscript. (BNP/E3 15B⁴-63), 39
- Fig. 6:** Manuscript of Pessoa’s text “Every year ending in 5...”. (BNP/E3 52-3), 56
- Fig. 7:** Pessoa’s biographical note from 1931. (BNP/E3 21-5), 62
- Fig. 8:** Extract from document containing Pessoa’s text “Dissertação”. (BNP/E3 12B-179, 28-18), 63
- Fig. 9:** The book Pessoa received in 1899, as *Form Prize for General Excellence*, 67
- Fig. 10:** Grades obtained by Fernando Pessoa in the *Matriculation Examination* (1903). (BNP/E3, 28 16/2 28-88), 69
- Fig. 11:** The book Pessoa received for his English essay in the Queen Victoria Memorial Prize, 71
- Fig. 12:** English First Paper Exam *Matriculation Examination* (1903). (BNP/E3 28 16/7, 28 71), 72
- Fig. 13:** Grades obtained by Fernando Pessoa in the *Intermediate Examination* (1904). (BNP/E3, 28, 16/2, 28-88), 75
- Fig. 14:** One of Pessoa’s reading lists. (BNP/E3 27-11k-0008), 79
- Fig. 15:** Example of ‘Diary Proper’ (BNP/E3 144N-13^v), 90
- Fig. 16:** Example of ‘Reading Diary’. (BNP/E3 144N-13), 90
- Fig. 17:** Essay list. (BNP/E3 144N-6), 91
- Fig. 18:** Draft where Pessoa plans the layout of the collection of poems *Quincoux*. (BNP/E3 48D -44), 99
- Fig. 19:** Introductory draft for “Casa dos Mortos” where both English and Portuguese languages are combined. (BNP/E3 11² CAS-1), 114
- Fig. 20:** List of translation projects. (BNP/E3 48I-9), 122
- Fig. 21:** List where A Very Original Dinner is included as one of Vicente Guedes’ translation projects. (BNP/E3 48A-52), 123
- Fig. 22:** List of translation projects for Navas. (BNP/E3 48A-53), 124
- Fig. 23:** List of translation projects for Pessoa himself and Thomas Crosse. (BNP/E3 137A-24), 124

- Fig. 24:** List of works to be included in the Sensationist Anthology. (BNP/E3 48-9), 125
- Fig. 25:** List of translation projects. (BNP/E3 28I-10), 126
- Fig. 26:** Incidents in *Ultimus Jocularum*. (BNP/E3 48C-18), 154
- Fig. 27:** First page of *Ultimus Jocularum*. (BNP/E3 48C-18), 156
- Fig. 28:** Title page of *The Transformation Book or Book of Tasks*. (BNP/E3 48C-1), 157
- Fig. 29:** Synopsis of chapters for the novel “Martin Kérvas”. (BNP/E3 153-49), 160
- Fig. 30:** List of poems to be included in the anthology “Sub Umbrâ”. (BNP/E3 153-81), 160
- Fig. 31:** Last page of Pessoa’s copy of the book *Pitman’s Short Hand Instructor* containing Martin Kérvas signatures, 162
- Fig. 32:** David Merrick’s signature on the content page of Pessoa’s copy of *Information Wanted and Other Sketches* by Mark Twain, 163
- Fig. 33:** Extract from MS. *From Hong Kong to Kudat* by Karl P. Effield (BNP/E3 153-31), 164
- Fig. 34:** Chapter plan for “The Sea Way to India”. (BNP/E3, 144S-5), 164
- Fig. 35:** Envelope addressed to Effield. (BNP/E3 134-1), 165
- Fig. 36:** Pencil signature belonging to Karl P. Effield. (BNP/E3 93A-62), 165
- Fig. 37:** Gaveston’s portrait. (BNP/E3 144S-1), 167
- Fig. 38:** Gaveston’s signature. (BNP/E3 49B²-46), 167
- Fig. 39:** Document containing Austin’s signature (BNP/E3 57-4^v), 169
- Fig. 40:** Last pages of Pessoa’s copy of *Pitman’s Shorthand Instructor* containing signatures belonging to Martin Kérvas and J. G. Henderson Carr, 170
- Fig. 41:** Dr. Nabos’ signature on a humoristic fragment (BNP/E3 - 27²¹ - L⁴-15), 171
- Fig. 42:** Dr. Nabos as a character on a fragmented text. (BNP/E3 - 27²¹ - L⁴ -19^v), 171
- Fig. 43:** Dr. Nabos as an active participant on an extract found among Pessoa’s notes. (BNP/E3 - 14C-82^v), 172
- Fig. 44:** Signatures belonging to David Denton. (BNP/E3 100-6^v), 173
- Fig. 45:** Extract from fragmented short story where William Jones appears as a character. (BNP/E3 - 27²¹-J⁴-3), 174
- Fig. 46:** Envelope addressed to Dr. Faustino Antunes. (BNP/E3 75A - 31^v), 176
- Fig. 47:** Document containing signatures belonging to Search, Anon, Gaveston and Antunes. (BNP/E3 27⁹ D² - 37^v), 176
- Fig. 48:** Fragment of the narrative “Frei Francisco de Monte Alverne” signed by Faustino Antunes. (BNP/E3 133 -90), 177
- Fig. 49:** Personal note where Pessoa mentions the presence of Friar Maurice during a family dinner. (BNP/E3 20 - 8), 179
- Fig. 50:** Fragment from *A Psicose Adiantativa*. (BNP/E3 92H-16), 181
- Fig. 51:** Document containing Author C. Wyatt’s signature. (BNP/E3 14D-34^v), 182
- Fig. 52:** Extract from *The Psychological Laws of Problem Solving*. (BNP/E3 28-98^v), 183
- Fig. 53:** Document containing Charles Baker’s signature BNP/E3 128-52), 184
- Fig. 54:** Document containing S.S. Crosse’s signature. (BNP/E3 49B⁴-83^v), 185
- Fig. 55:** Translation plan for the Stories

- of Dr. Quaresma. (BNP/E3 48D-18), 186
- Fig. 56:** Plan of works for Raphael Baldaya. (BNP/E3 90¹-1), 187
- Fig. 57:** Extract from the book *The Adventures of Joseph Andrews* by Henry Fielding, 189
- Fig. 58:** S. P. Stool's signature. (BNP/E3 49B⁴ – 37), 190
- Fig. 59:** Extract containing the title for "The Case of the Science Master" by Horace James Faber. (BNP/E3 27⁹ D²-44), 191
- Fig. 60:** Plan for "The Case of the Science Master" signed by Anon and Faber. (BNP/E3 27⁹ D²-40^v), 192
- Fig. 61:** Extract from Pessoa's copy of *The Revised Latin Primer* containing a portrait of Jinks, 193
- Fig. 62:** Fragment about the life of William Jinks. . (BNP/E3 27²¹ K⁴-1), 193
- Fig. 63:** Signatures belonging to Jinks and C.R. Anon. (BNP/E3, 13A 65^v), 194
- Fig. 64:** Pessoa's fictional press notices for Pasha's Book of Stories. (BNP/E3 138-27), 195
- Fig. 65:** Document containing Master Musician's signature. (BNP/E3 27²²-5⁴-1), 196
- Fig. 66:** Fragment of short narrative where Master Musician is a character. (BNP/E3 27²²-5⁴-4), 197
- Fig. 67:** Fragment of a text written in Portuguese with the name Master Musician written on the top left corner (BNP/E3 27²²-5⁴-3), 198
- Fig. 68:** Plan of books to be translated by Charles James Search. (BNP/E3 40C-5), 200
- Fig. 69:** Plan of the "Sensationist Anthology". (BNP/E3 48-17), 201
- Fig. 70:** Title page of the translation of "El estudiante de Salamanca" to be translated by Herr Prosit. (BNP/E3 74A-70), 202
- Fig. 71:** List of stories to be included in the collection *Tales of a Reasoner*. (BNP/E3 48A-57), 205
- Fig. 72:** List of the works to be translated by Crosse from Portuguese to English BNP/E3, 143-5), 206
- Fig. 73:** List of articles which were planned to be written by Crosse BNP/E3 143-6), 207
- Fig. 74:** Reference to "A Contribution to Pagan Reconstruction". (BNP/E3 48B-11), 208
- Fig. 75:** Fragment from a text on poetry. (BNP/E3 18-57), 218
- Fig. 76:** Draft of the poem "The Miner's Song". (BNP/E3 153-43), 219
- Fig. 77:** Extract from draft of the poem "Elegy on the Marriage of my Dear Friend Mr. Jinks" signed by Anon and Search. (BNP/E3 78b-56), 221
- Fig. 78:** Fragment from MS. of the poem "Elegy on the Marriage of my Dear Friend Mr. Jinks". (BNP/E3 78b-53), 222
- Fig. 79:** Jerome Gaveston and Piers Gaveston names on the back of the page containing the poem "Thou seest them now clear...". (BNP/E3 49-D²-17^v), 224
- Fig. 80:** MS. of the poem "Thou seest them now clear..." (BNP/E3 49D2-1), 225
- Fig. 81:** Title of preface to Wyatt's poems. (BNP/E3 14E-95), 227
- Fig. 82:** Wyatt's signature at the end of the first page of the text "Preface to Wyatt's Poems". (BNP/E3 14E-95), 228
- Fig. 83:** List of Wyatt's works. (BNP/E3 144P-2), 229
- Fig. 84:** Extract from MS. "The Sea Way to India". (BNP/E3 49B⁴-100^v), 232

- Fig. 85:** Extract from MS. "Essay on Poetry". (BNP/E3 100-4), 234
- Fig. 86:** Extract from MS. "Essay on Poetry". (BNP/E3 100-2), 234
- Fig. 87:** Extract from MS. "Essay on Poetry". BNP/E3 100-10), 235
- Fig. 88:** Extract from MS. "Essay on Poetry". (BNP/E3 14⁶-72^v), 236
- Fig. 89:** MS. of text "And so a hater of reading and a lover of thought..." by Anthony Harris. (BNP/E3 93^a-54), 238
- Fig. 90:** Plan for "Essay on Intuition". (BNP/E3 15B²-1), 239
- Fig. 91:** A. Morreira and Faustino Antunes' signatures on the last page of the MS. "Essay on Intuition". (BNP/E3 14⁶-31), 240
- Fig. 92:** Extract from "Essay on Comedy" BNP/E3 100-1), 242
- Fig. 93:** Extract from "Essay on Comedy". (BNP/E3 100-1^v), 242
- Fig. 94:** Fragment of "Essay on Sensation". (BNP/E3 15B²-28), 243
- Fig. 95:** MS. from "Notes on Logic". BNP/E3 25-64), 245
- Fig. 96:** MS. from "Nirvana in Buddhism" (BNP/E3 25-64^v), 246
- Fig. 97:** Extract from MS. "Caeiro and the Pagan Reaction". (BNP/E3 143-7), 247
- Fig. 98:** Extract from "Article about Álvaro de Campos" by I. I. Crosse. (BNP/E3 14A-66), 250
- Fig. 99:** Extract from MS. *Plausibilities of all Philosophies* by Charles Robert Anon and Horace James Faber, where the title of the essay is given. (BNP/E3 48A-66), 251
- Fig. 100:** from MS. where the beginning of the essay is written. (BNP/E3 48A-66^v), 251
- Fig. 101:** Extract from MS "The School Master's Tale on notebook 153, 254
- Fig. 102:** Extract from MS. "The Case of the Science Master" where the characters of the story are listed. (BNP/E3 27⁹-D²-26), 256
- Fig. 103:** MS. "The Case of the Science Master". (BNP/E3 27⁹-D²-37), 257
- Fig. 104:** MS. "The Case of the Science Master" BNP/E3 27⁹-D²-42), 257
- Fig. 105:** Extract from MS. "The Case of the Science Master". (BNP/E3 279-D2-43), 258
- Fig. 106:** Text "The shaking ramparts of the storm..." BNP/E3 49B¹-61), 260
- Fig. 107:** Text "Fate, less than Nature..." (BNP/E3 49B⁴-10), 261
- Fig. 108:** Text "Me, thus from mankind laid..." BNP/E3 49B⁴-3), 262
- Fig. 109:** Text "The night is my garment..." (BNP/E3 49B⁴-1), 262
- Fig. 110:** Text "And a great number of little silver streams..." (BNP/E3 49B⁴-12), 263
- Fig. 111:** Text "Striving uneasily to doubt..." (BNP/E3 49B³-6), 263
- Fig. 112:** Text "A feeling tender..." (BNP/E3 49B³-7), 264
- Fig. 113:** Text "Whene'er I meet..." (BNP/E3 49B³-55), 265
- Fig. 114:** Extract from undated and unpublished verse signed by Charles Robert Anon. (BNP/E3 13-20^v), 277
- Fig. 115:** Extract from diary with Anon's signature stamp. (BNP/E3 13A-41), 278
- Fig. 116:** Extract from MS. with Anon's signature stamp. (BNP/E3 48c-9), 279
- Fig. 117:** Extract from MS. with Anon's signature stamp. (BNP/E3 29-99^v), 279
- Fig. 118:** MS. with Anon and Pessoa's signatures. (BNP/E3 - 27²¹ 6⁴-8^v), 280

- Fig. 119:** Extract from MS. where Anon's name appears together with Shatton Street. (BNP/E3 133M-39), 281
- Fig. 120:** Extract from MS. containing Anon's signature. (BNP/E3 49B²-46^v), 281
- Fig. 121:** Extract from letter signed by Anon. (BNP/E3 114¹-55), 282
- Fig. 122:** Text "The idea of infinity..." BNP/E3 15²-33), 284
- Fig. 123:** Text "Theory of Perception" (BNP/E3 25-56), 285
- Fig. 124:** Extract from the poem "Elegy" signed by Anon and Search. (BNP/E3 78B-55), 287
- Fig. 125:** Plan of publication of Search's English poems. (BNP/E3 48D-18), 289
- Fig. 126:** Envelope addressed to Alexander Search BNP/E3 104-67), 295
- Fig. 127:** List of poems belonging to Search. (Notebook BNP/E3 144D-7), 297
- Fig. 128:** Pessoa's "Plan of Life". BNP/E3 20-14), 299
- Fig. 129:** MS. containing the name Will Seek. (BNP/E3 14²-55^v), 300
- Fig. 130:** Alexander Search's signature and stamp on the book *Poems* by Walt Whitman, 301
- Fig. 131:** Alexander Search's notebook, (notebook BNP/E3 144 H – 1), 302
- Fig. 132:** List containing Search's poems. (BNP/E3 48C-20), 305
- Fig. 133:** List containing Search's poems. (BNP/E3 48C-21), 306
- Fig. 134:** MS. "Mania of Doubt". (BNP/E3 72-42), 315

